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NUMMER FIFDEEN.

Ven I run avay from you der oder day, Sharley, I meaned to come righd back agin, but I got in der Mordon House mit Alexander, of der *Ledger* office, in Philadolfy, Willie Edouin, Frank Sanger, Jo Wheelock, Len Grover, Jim Collier und a hole lod more, und I vas dedained lisdening to John Pulman Shmidt dell a hole growd of dose funny shdories dot gendlemen dell in der halls afder dinner to von anudder. Shmidt vas grade on der shdory, Sharley, und ven he vas delling dem no von lisdens more addendifely, enjoys dem more or laffs heardier dan he does. He wery seldom dells a shessnud, aldough he has peen known to do such dings. Der reason his cendre name vas Pulman vas pecause he's all righd ub to der bresend dime. I bresume ven he aind he vill shwidch off. A goot many years ago Pulman used to drafel mid Ardemus Ward, der funny man, und he got Shmidt funny doo, und I don'd dink dot he vill efer got ofer id. He leefs over in Prooklyn, und Beecher und Talmage hafe botd rassled mit him, yed dey neider von hafe peen aple to gure his comblaind. Nod a gread vile ago, ven Pulman didn'd had any more money dan der law allows a man to had und be habby, he used to dender himself a benefid efry vonce on a vile, und somedimes dwice on a vile, und he used to made oud der brogramme und adferdise a hole growd of us fellers mitoud saying a vord to us aboud id. Yes, sir, he vood pud us all in und den send us vord dot he vood bet dot ve vood be dere doo. Olifer Doud Byron, Dom Stetson, Oofty Gooft und a hole lod more, und ven der nighd come dere ve vas, sure enuff. He had von benefid in Brooklyn von dime ad Mrs. Conway's Deadre, und dey gafe him a magnificend vadch, locked und shain, und he vas dickled almosd to bieces. He bulled id oud der nexd day 987 dimes to show id to efrypody. He's a goot feller, dough, Sharley, und dere vas a heab vorse men as John P. Shmidt.

"How many beans makes fife?" vas a quesdion a good many beebles coodn'd answer boody vell mitoud making fools of demselfs, bud of dis feller mit dot kinder vite ofercoad on don'd dold you of you ask him den I vas a sassige und you're anoder. Dis vas Bill Mullaly, der leader of der San Francisco minstrels in dis city, und von of der finest combosers and arrangers in der vorld. He vas quick like anyding, und noding makes him so vild as disgord. He vas a wery fine berformer, und efryding he does, he does ardisdically. Boor Billy Sheppard use to dold me boud der dimes Mullaly und him use to had ven dey vas in Eurobe togedder, und cording to Billy's shdories, boor feller, dey must haf been dreadful bleasand. Mullaly vas a wery quied gendleman, und you migha be mit him a long vile mitoud hearing him yell oud "Dree sheers!" He vas a grade lofer of goot moosic, und he vill vent any dime anyveres to heard it. Von dime him, Jo Norrie und me vent to a madinee ad Shdeinvay's to heard Rubenshdein und Weinundviski blay, und ven Weinundviski come oud und blayed I really dinked Mullally vas going to had a drance. He vas a grade moosicianer, Sharley, und he knows der difference bedween Fiddle-de-dum und Fiddle-de-de.

Walendine's day 's boody glose by, Sharley, und I shbose you'll be sidding ub nighds gidding ink all ofer your fingers und dumbs drying to wride a hole lod of daffy boud

Gubid's darts,
Bnedid hearts,

und so 4d. Go id, old man. I vas dere my ownself vonce, und I know how dot is sckseckly. Yes, sir, I used to shbend more dime wriding sick boedry und vasding ink und baper dan you got any idea aboud. I use to wride a hole lod ot nousense und ven id vas all finished I generally dore it ub und shucked id indo der vasde basked. I used to von dime kinder like a poody liddle maiden poody vell, und I used to shbile more baper wriding walandines und dings to her dan vood cofer der bill boards of a cirgus. I rememper von leedle ding exbeshally, und of you vill lisden I'll dold id to you.

COME SOT BY MY SIDE, MY SHMALL DARLING.

Come sot by my side, my shmall darling,
Und a nice dale of love I shall dell,
Der shblendidesd von I kin dink of,
Und von dot you'll like poody vell.
Come sot on dis shair righd longside me,
Und lisden to vat I shall say,
For you know vell dot you vas my shweedness,
Und hafe peen for many a day.

Your eyes dem so shiney like diamonds,
Yur doots dem so viter as bearls,
Your neck vas so nice like a shwan's vas,
Und your hair dot's all full ub mit curls;
Your hands dem vas jusd like a angel's,
Your feet dem's so nead und so shmall,
Noon, nighd und morning I vonder
You kin efer valk on dem ad all

Dis morning I beeked oud der vinder,
Und I heerd your shweed woice shdrong und glear,
A making nice moosic, my darling,
Vich I vas delighded to hear.
'Dvas den dot I knowed dot I lofed you,
'Dvas den dot I found oud dot pliss,
Und I made ub my mind dot I'd dold you,
Und now, lofe, you know how dot is.

Yes, sir, dot's der kind of daffy I used to vasde my dime mit. I used to sot ub nighds und shling more plue ink on bink baper dan vood fill a coal shcuddle ub to per prim. I dell you, Sharley, ve vas gay fellers ven ve vas young. Ve vas a couble of gay Lodarios und ve vas selling boody high in der bools doo. Ve used to got ourselfs ub recardless of dasde or oxbense, und imadgine ve vas der opserfed of all opserfers. Ve used to dook any quandidy of bains mit our neckdies und vood had to but on ninedeen or dwendy pefore ve cood got von to suid us. Und you didn'd got ofer id yed neider. You'm jusd so big a fool now like you vas fordy years ago, und you imadgine dot efry goot-looking lady dot basses by vas shmid mit your face und figure. Imadginashion vas a gread ding, my poy, und any von mit a lifely shdock of it on hand vas alvays well fixed. You reckomemper vat Shakesbeare says in Mitsummer Nighd's Dream:

"Der lunydick, der lofer und der boet
Vas of imadginashion all combaced."

Here comes Ned Buckley, of der John T. Raymond Fresh bardy, looking as fresh as a daisy. Ned's a grade feller, Sharley, und noding suids him bedder dan to vent shleigh riding mit "Bricks." Ned vas a poody goot acdor, und he vas in big demand all der dime. He come orichinally from Warsaw, in dis Sdade, und his beeble vas going to grisden him Daddeus, but dey forgod how to shbell id. He has peen on der boards a goot vile, und made his firsd abbearance as Hawkshaw in Ungle Dom's Cabin. He made quide a hid as O'Pake in Eighdy Dollars Around der Combany at Niplo's some dime since mit der Kiralfys. He is wery fond of drafelling, und vas only habby ven he vas on der road making von nighd shdands. His favoride town is Columpus, Ohio, on cound of der excellence of der hodels dere. I forgot to dold you dot he firsd dawned on der buplic ad Madison, Visgonsin, in 18 und 59, und has peen ad id efer since. Ned Buckley vas a gareful, bains-dooking acdor, dresses efry bart mit care, und vas doroughly reliaple in efry bardicular. He vas liperal to a fauld, und many a boor feller in der brofession cood, of he vanded to, say many a goot ding to his gredit. Goot luck to him, Sharley. I only vish dere vas a 100 dousand more more men like him in der world.

The World's Metropolis.

LONDON, Jan. 26, 1881.

The very general impression in America that Edwin Booth would eclipse the sensation created by his Hamlet, and still more by his Richelieu, when he appeared in The Fool's Revenge has been more than justified by the result. The performance is simply a magnificent effort of genius, and has wrung from the unwilling pens of the London critics a series of encomiums that still fail to do justice to the wonderful impersonation. The more we see of Edwin Booth the more we begin to realize that he is the greatest actor in such parts that the present generation has seen. Gifted with facial expression of the most impressive description, and thoroughly a master of the art of utilizing the gift, Mr. Booth's greatest charm is perhaps his beautifully sympathetic and perfectly controlled voice, to which the skill and grace of his elocution lends additional importance. In these attributes, the one natural and the other acquired, Mr. Booth stands far in advance of Henry Irving, who seems to be daily becoming less and less of a careful or even correct enunciator. His American rival indeed lacks all Mr. Irving's painful mannerisms and betrays the existence of very few of his own. The result in the present instance is that a most powerful and moving embodiment of the unhappy jester is presented, every phase of the character being presented with a delicate incision that tells with the utmost effect upon the audience. Particular reference may be made to the agonizing scene prior to the fatal last, when Bertuccio, learning that it is his own daughter and not his enemy's wife who is in the power of the licentious Duke's power, endeavors by so many fruitless artifices to obtain access to the apartment whither the lords of the court hurry by. Nothing could be finer than was Mr. Booth's acting in this scene. Indeed it was almost too powerfully intense, for the catastrophe was received with a sigh almost of relief. The rest of the characters were fairly sustained, although by the side of such a Bertuccio they one and all appeared weak and unimpressive. The piece was well mounted and equipped. It will, however, be played only about three weeks, as the announcements of Othello are already out.

As for Mr. Irving, he has now strengthened his bill by the some time expected play by the Laureate. Mr. Tennyson is more to be congratulated on his new effort than on the piece which the Kendals played for a little while at the St. James. But The Cup, like The Falcon, is slight indeed as far as plot goes, even if it be admitted that the hackneyed motive is and always will be one that takes firm hold upon the attention and upon the sympathy. It is to be suspected that a good deal of the undoubted success it will attain, and even more of the excitement it is causing, in literary and æsthetic circles, is due more to the personal position of its author than to any particular beauties that that author has discovered. The language in which the story is unfolded is frequently mediocre, even commonplace; and certainly never rises to the fanciful heights of elegance which ought surely to grace so important a work of a poet-laureate. The period at which the action is set and the scene wherein it takes place—*i. e.*, Galatia, 300 B. C.—also add very materially to the rendering picturesque of a story which would be just as pathetic if applied to the present day and to Messrs. Noakes, Stokes and Stiles, who are indeed just as likely to undergo such experiences as any antique Roman or Galatian that ever existed. This is an outline of the plot. Synnatus, a Tetrarch of Galatia, being out hunting, falls in with a gentleman who invites himself to share the sport, and whom Synnatus afterwards invites to his house. Here Camma, the good and beautiful wife of Synnatus, awaits the return of her husband, to whom, on his appearance in company of the stranger, she recounts having that day received a golden cup from a sacred shrine of Artemis, which had been destroyed by the Roman troops. Business inopportunely calling Synnatus away, the strange gentleman explains that he sent the cup, and further alarms Camma by telling her that he is a Roman, and that his mission in Galatia is to discover (which he alleges he has done) the particulars of a plot in which her husband is prominently concerned, and for which he will, when arrested, undergo a series of pains and penalties. Camma, terrified for her husband's safety, speedily consents to avail herself of the only chance of escape that the stranger can suggest. This is to waylay the Roman General before his proposed entry into the city and to try the effect of personal solicitation for her husband's forgiveness. The General will pass a certain temple at daybreak the next morning, and thither Camma will repair to meet him. Hardly is this compact arranged, to the ill-concealed delight of the stranger, who is (of course) madly in love with Camma, than Synnatus returns and denounces his guest as a renegade Galatian—Cynorix by name—who was some time Tetrarch of Galatia until indignantly cast forth by the populace, who could no longer endure his crimes and his licentious living. Since then he has been in the service of the Romans. He has been identified by some of the Galatians, who are now demanding his blood; but he is the guest of Synnatus, and therefore must have a chance to escape. Favored by a back door he does so, while the most conflicting doubts and fears take possession of Camma. But still fearing for her husband—for this Cynorix may for once have been true—she keeps her tryst only to find Cynorix, who excuses the non-arrival of the Roman General, and who, while Camma retires to the temple, determines to carry her off by force. But now approaches Synnatus in search of Camma, and just as Cynorix succeeds in wresting from Camma the dagger she had drawn to protect herself, throws himself upon him only to receive his wife's dagger in his own heart. In the next act we find Cynorix rewarded by the Romans and recrowned Tetrarch of Galatia (the populace having unaccountably changed in sentiment), and his wooing proceeding so favorably with Camma, now a priestess of Artemis, that the marriage is at once to take place, as it does, the victorious and jubilant Cynorix drinking with his at-last-won bride the sacred wine of Artemis. But no sooner is this rite completed than the pains of death seize him and he dies—Camma has poisoned the wine. But she has herself partaken of the liquor and quickly herself gives up the ghost, with one last cry to her dead Synnatus to behold her vengeance and to prepare to meet his wife, still crowned Queen.

Though decidedly impressive, it cannot but be perceived that there is no extraordinary originality in all this. But the mounting of the play is a thing to remember. The first scene, representing the city of Galatia, is a masterpiece of landscape scene-painting that it is delicious to gaze at and to study. But even this is eclipsed by the interior of the Temple of Artemis, in which the second act takes place. Such solidity and such actual realism have never been seen on the stage before. The massive columns that support the roof are actually pillars, round and positively carved, not painted. The same realism extends to every detail, as to the costumes and *mise en scene*. There is consequently a harmony about the whole production that positively seems to take away the idea of stagecraft, and to elevate it to the position of a masterpiece of picture painting into the figures of which has been breathed the breath of life. These wonderful scenes have been painted respectively by Mr. Telbin and Messrs. Hawes, Craven and Cuthbert. The dresses and the furniture have been prepared under the direction of Mr. Irving himself, assisted by several eminent archæologists.

The Cup, which might just as well have been called anything else, is, in its department, as fine as the inanimate mounting. Miss Ellen Terry appears as Camma, and gives another of the beautiful character portraits for which this lady is now famous. Her Camma is a being of delightful loveliness, and of a gentle, sweet and withal truly womanly nature. In her tender passages particularly was Miss Terry charming, although the more powerful scenes received adequate attention and force. As Synnatus, Mr. W. Terris has not a great deal to do, but he did it excellently, and his appearance was very fine. But here Mr. Irving shows his old individual inimitability. His make-up for Cynorix—cruel, licentious and yet not unpleasing—is perfect. So likewise is his general performance of the part, the nature of the man being indicated and filled in by a series of masterly strokes of acting. But there is the grave defect of faulty and indistinct utterance, which sometimes sadly mars the picture. It must surely be an amendable, as it is certainly the most painful, of Mr. Irving's mannerisms. The rest of the characters are so very small that no mention of them is necessary.

Another uncompromisingly grim drama has been submitted to the attention of holiday folks, in the instance of an adaptation by no less a dignitary than Charles F. Coghlan, of the cheerful Italian play which is such a favorite of Salvini's, Le Morte Civile. This is probably the first recorded occasion on which an author-actor has gone so far abroad as Italy to find his dramatic foundations; but whether we are to understand that the French mine is now considered worked out, it is difficult to say. The adaptation, which bears evidence of skill in dialogue writing, but is not very wonderful as a matter of instruction or effect, is entitled A New Trial, and follows pretty closely in the lines of the original. The result is unfortunately so miserable and so unnatural a picture, particularly in the scenes where the escaped convict's wife—through whom it was that he became a convict—turns heartlessly from him and openly confesses that she loves another man and desires her real husband's death, that public support can hardly be expected. The piece is well acted, Mr. Coghlan himself undertaking with success the difficult part of Carrado. Mr. James Fernandez and Mr. Flockton give splendid little bits of character acting as Dr. Palmieri and the Abbe; but a word of the warmest reprobation must be put in on account of Mr. Bric Bayley, who is entrusted with the only pleasant character in the play, and who proves himself nothing but an absolute incapable. As the wife, Miss Amy Roselle once more assumes a tearful role; but so unpleasantly unfeminine is the character that even she fails to gain our sympathy. Miss Eva Sothern is very amateurish in the character of the daughter; but this is only her first regular engagement, and she will improve. The production does not boast much attraction in the way of scenery.

Apropos of the Lyceum, Mr. Irving has engaged from February next, as a member of his company, Mr. Will Stuart ("Walsingham"), who is so well known on your side as a bright and clever writer. It is very seldom indeed that Mr. Irving enlists new members or loses old ones, and Mr. Stuart is to be congratulated upon the compliment which such an engagement implies.

The Next Production at the Square.

It has been decided by Manager Palmer and Mr. Cazauran to call the play which will follow The Danicheffs at the Union Square, Woman's Love. The title is a good one in many respects, but it has very little flavor of originality about it. It is arranged in four acts; time, the present; and *locale*, the South of France. The main feature of the plot are founded upon Delpit's play and novel; Le Fils de Coralie; but the author assures us the treatment is in many respects original, the last act being entirely new. Woman's Love, in other words, bears the same relation to Le Fils de Coralie that Miss Multon does to East Lynne. The most striking points of the French story have been retained by Mr. Cazauran, and starting with them for a basis, he has constructed an elaborate—and it is said—a powerful drama. The cast will present the leading favorites of the company. Rose Eytinge returns to the arena of former triumphs, to play a strong part befitting her age. Miss Sara Jewett appears after a brief retirement from the bills—not to rest, however, since she has been busy playing in the False Friend on the road—and a pretty young lady, Estelle Clayton, who has been hidden away since she joined the Union Square company, will make her appearance in a good part. In fact, all the parts are said to be strong, and peculiarly adapted to the capability of the organization. The scenery will, of course, be elaborate, and the appointments in keeping with the reputation the theatre has attained in this direction. The full cast will be as follows:

Captain John	Charles R. Thorne
M. Mornay	John Parselle
M. Ferrl	J. H. Stoddard
M. Cassagnac	F. de Belleville
Claude Cavarel	Owen Fawcett
Felicia	Miss Rose Eytinge
Dolores	Miss Sara Jewett
Eleanor	Mrs. E. J. Phillips
Celia Doricourt	Miss Clayton

PROFESSIONAL DOINGS.

—Boucicault will appear at Niblo's Garden on Easter Monday.

—The Bijou Theatre at Fort Wayne, Ind., was damaged by fire on the 3d.

—Snow-storms have temporarily closed nearly all of the London theatres.

—It is said that La Princesse de Bagdad, Dumas' last play, is a failure in Paris.

—Ella Paulding, the actress, is to marry John Pennington, of Newark, in April.

—Curtis is meeting with success in his play, Sam'l of Posen, throughout the West.

—Window lithographic advertising is being abolished by many of the stars and combinations.

—J. H. Dobbins, advance agent of Mr. and Mr. George S. Knight, has left the company.

—W. A. Whitecar has been acceptably received in Cincinnati as Glavis and Charles Courtly.

—Thomas F. Henry has assumed the management of the Opera House at Murfreesboro, Tenn.

—Frank Little's engagement with Frederick Paulding will terminate at New Orleans on the 21st instant.

—The receipts of the performance of Camille at the Union Square on Saturday night were $1,497.43.

—Booth's Theatre was opened Feb. 3, 1869, just twelve years ago. It was a popular management then.

—Sarah Cowell has seceded from the Union Square Theatre. Cause—so we hear—refusal to play certain parts.

—Joaquin Miller's new play, The Forty-Niners, will be produced at Haverly's Fourteenth Street Theatre next season.

—John A. Stevens inaugurated his California career by playing Passion's Slave at Vallejo, a little town about thirty miles from San Francisco, as a make-ready, doubtless, for the metropolis.

—Frank Cotterell joined the Clarie Scott combination at Plymouth, O., on the 3d inst. as leading man.

—Billy Rice, who has just arrived from England, joined Haverly's New Mastodons at Peoria, Ill., on the 1st inst.

—F. M. Johnson, who won the portrait of the late John Brougham in the Ship raffle, has presented it to the Lotos Club.

—The audiences at the Madison Square Theatre nowonights are composed for the most part of country visitors to the city.

—An English actress comes to the front and says that Billee Taylor is an old piece, she having played in it twenty-five years ago.

—The Arabella Root Concert company closed its season at Sturgis, Michigan, on the 7th. The business has been disastrous of late.

—They say that Salvini is exceedingly nervous over Macbeth, not having played it for some time. He does not like the character.

—James O'Neil and Agnes Booth have been engaged by John Stetson to play A Celebrated Case at the Globe, Boston, on the 14th inst.

—The youngest scenic artist in the profession is John Thompson, of the Fifth Avenue, who painted the heavy scenes in Olivette in ten days.

—G. W. Orrin left this city last week for Mexico, taking with him eighteen circus performers and a number of horses, dogs, monkeys, etc.

—Two members of the Lilliputian Opera Bouffe Company, Charles Weigand and Ella Kirtland, both pigmys, are to be married today in Cincinnati.

—Madge is the title of Lotta's new play. The scene is laid in Virginia, and a lady clerk in the Treasury Department at Washington is the author.

—A project is on foot to present the great Italian artist, Salvini, with a testimonial from New York actors, in recognition of his courtesy and talents.

—It is said that in St. Louis, at Bernhardt's reception, many of the aristocratic ladies of the city refused to be introduced to the great actress. La de-dah!

—The Broadway Theatre (the old Globe) presents a forlorn appearance just now, with its insides completely gutted. But little is left save the bare walls.

—Turner's Theatre, Gainesville, Texas, was destroyed by fire on the 28th ult. A company of minstrels playing there at the time lost all their effects.

—It is said that Birch and Backus' San Francisco Minstrels and Haverly's Mastodons will put in a few weeks in San Francisco during the Summer.

—Independence Hall, known as the Park Theatre, Chicago, was destroyed by fire on the 3d instant. The company roomed in the building and narrowly escaped with their lives.

—Annie Wakeman, leading lady of Robson and Crane's combination, has been granted a divorce from her husband, Marcus N. Smythe. The case has been pending for some time.

—George Fawcett Rowe is rehearsing his new piece, Two Lives, at the Boston Museum. It was intended to produce this piece at the Madison Square at its opening, but it was not ready.

—Rolfe Eldridge and wife (Lillian Joyce) have been engaged as walking gentleman and leading juvenile for Manager Langrishe's company at Denver, Col., and have departed for that point.

—Helen Ottolengui, who has been engaged by Jay Rial for leading business in one of his Uncle Tom companies, is playing Eliza Harris and Cassie very satisfactorily on the New England circuit.

—A report comes to us that the original Dan Rice, the great clown, died in Birmingham, England, and another report says the veritable Dan is at present preparing for another circus season at New Orleans.

—Ella Mayo, the popular serio-comic singer, late of Tony Pastor's and Miner's theatres, died on the 2d, of cerebral meningitis. She was 19 years of age, and was betrothed to Tony Hart, of the Theatre Comique.

—Effie Ellsler, who has been traveling with the Hazel Kirke party, on account of illness engendered by a severe cold, left the company at Trenton last week and returned to New York, her part being filled by Miss Aveling.

—Here is the way a Union Square actress puts up her back hair: "Rum tum de iddle, de iddle de lay; where is a hair-pin de liddle de lay; oh, ain't I just killing rum tiddy de liddle de lay; and I'll just capture the boys-e-oys de liddle de lay!"

—A performance of the Black Crook was brought to a summary termination at Lynn, Mass., last week, by the manager stepping before the curtain and stating that the players did not know their parts. He gave the people the ballet, however, and they appeared satisfied.

—Salvini will give a professional matinee on Monday next, selecting Othello to delectate his brother and sister actors. The profession are the most enthusiastic admirers of the genius of the Italian, and much interest is manifested in the event.

—Mr. Cazauran's version of Delpit's Le Fils de Coralie will be produced at the Union Square two weeks from next Monday, with C. R. Thorne, Jr., John Parselle, J. H. Stoddart, F. De Belleville, Owen Fawcett, Rose Eytinge, Sara Jewett, Mrs. Phillips and Miss Guion in the cast.

—Fainting is getting fashionable in the profession, and is not confined exclusively to Clara Morris. Our Macon (Ga.) correspondent states that in that city Charlotte Thompson, while playing The Planter's Wife, fainted dead away, and Frederick Paulding, in one of his pieces, went through the same interesting performance.

—The celebrated Leona Dare, of trapeze fame, and her husband, Ernest Grunebaum, have been declared insolvent, and are being mercilessly pursued by creditors. The family jewelry, valued at $2,000, was secured a few days ago by the Sheriff of Geneva Lake, Wis., to satisfy claims, and more trouble is expected.

—M. C. Clement, senior member and proprietor of Clement Bros.' Concert troupe, died in Beloit, Wis., on the 3d, of typhoid-pneumonia, after a two days' illness. He was a whole-souled gentleman and had many friends in and out of the profession. His troupe, which was to have started on an extended Iowa trip the day of his death, will remain in Beloit for the present.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: Chicago, 7, one week; Milwaukee, 14, one week; Minneapolis, 21, 22, 23; St. Paul, 24, 25, 26; La Crosse, 28; Dubuque, March 1; Cedar Rapids, 2; Des Moines, 3; Omaha, 4; Lincoln, 5.

ARABIAN NIGHT COMB.: Ottawa, 10; Aurora, 11; Rockford, 12; Elgin, 14; Joliet, 15; Laporte, Ind., 16; South Bend, 17; Elkhart, 18.

AROUND THE WORLD IN EIGHTY DAYS (Martini's Aggregation): Portland, Me., 10, 11, 12; Biddeford, 14; Nashua, N. H., 15; Fitchburg, 16; Worcester, 17; Boston, 21, week.

ADA GRAY COMB.: Tallahassee, Fla., 9, 10, 11, 12; Monticello, 14, 15; Madison, 16, 17; Lake City, 18, 19; Jacksonville, 21, one week.

AGNES WALLACE-VILLA COMB.: Rushville, Ind., 9, 10; Greensburg, 11, 12; Brookville, 14, 15.

ABBEY'S HUMPTY DUMPTY: Pawtucket, R. I. 10; Woonsocket, 11; Providence, 12; Taunton, 14; Newport, 15; Chelsea, 16; Gloucester, 22.

BARNEY MACAULEY: Cleveland, 14, week; Detroit, Mich., 21, four nights; Dayton, O., two nights, 25, 26.

B., W., P. & W. MINSTRELS: Cleveland, 9, 10, 11, 12.

BAKER AND FARRON: Cincinnati, 7, week.

C. L. DAVIS: Ottawa, 12; Kingston, 15; Cobourg, 16; Toronto, 17, 18, 19; Hamilton, 21; St. Catharines, 22; Buffalo, N.Y., 23, four nights.

BOSTON IDEAL OPERA CO.: Portland, 16; Chelsea, Mass., 22; Lynn, 23.

RENTZ-SANTLEY CO.: Pittsburg, 21, week.

CHARLOTTE THOMPSON: Terre Haute, 10; Decatur, 11; Springfield, 12; Bloomington, 14, 15; Crawfordville, 16; Indianapolis, 17, 18, 19; Detroit, 21, one week; Ann Arbor, Mich., 28; Jackson, March 1; Kalamazoo, 2; Toledo, O., 3, 4, 5.

CORINNE MERRIEMAKERS: Omaha, 9, 10; Lincoln, 11, 12; Atchison, 14; Topeka, 15, 16; Kansas City, 17, 18, 19; St. Louis, one week.

CLINTON HALL'S STRATEGISTS: Wooster, O., 10; Akron, 11; Dayton, 12; Cincinnati, 14, week.

COLORED IDEAL MUSICAL COMB.: Meshawka, Ind., 10; Milwaukee, Wis., 11, 12, 13; Sterling, Ill., 14; Winona, 15; Galesburg, 16; Tolona, 17; Moline, 18; Davenport, Ia., 19, 20; Cedar Rapids, 21.

CONSTABLE HOOK CO.: Boston (Novelty Theatre), 7, two weeks.

CARTE'S PIRATES OF PENZANCE CO.: Feb. 7th, St. Johns, N. B., 1 week; Halifax, N. S., 1 week.

COLLIER'S BANKER'S DAUGHTER: Easton Pa., 10; Pittson, 11; Reading, 12; Philadelphia, 14, two weeks.

CHILD OF THE STATE: Rochester, 9, 10, 11, 12; Buffalo, 14, week; Cleveland, 21, week; Louisville, Ky., 28th. March, 1, 2, 3; Lexington, Ky., 4, 5; St. Louis, 1 week, commencing 7th.

DENMAN THOMPSON: Boston, 24, 3 weeks; Brocton, Feb. 14; New Bedford, 15; Fall River, 16; Taunton, 17; New London, 18; Willimantic, 19; Woonsocket, R. I., 21; Marlboro, Mass., 22; Manchester, N. H., 23; Concord, 24; Dover, 25; Portsmouth, 26; N. Y. City, 28, two weeks.

D'OYLY CARTE'S PIRATES OF PENZANCE: Charlotte, 10; Raleigh, 11; Danville, 12.

DALY'S NEEDLES AND PINS CO.: Baltimore, 7, week; then through New England.

DONALDI CONCERT CO.: Bradford, 16; Titusville, 17; Meadville, 18.

DEACON CRANKETT: Harrisburg, 14; Allentown, 15; Reading, 16; Shenandoah, 17; Shamokin, 18; Williamsport, 19; Pittston, 21; Wilkesbarre, 22; Scranton, 23; Danville, 24; Ashland, 25; Lancaster, 26; thence Brooklyn Theatre, 28, week.

FRANK MAYO: Williamsburg, 7, two weeks; Providence, 21, week.

FRENCH'S VIEWS OF INDIA AND HINDOO JUGGLERS: Mausem, O., 10; Bryan, 11; Chicago, 13, week; Milwaukee, 20, 21, 22; St. Louis, 23, 24, 25.

FORBES COMEDY CO.: Kewanee, 9, 10; Princeton, 11, 12; La Salle, 14; Peru, 15; Mendota, 16; Amboy, 17; Sterling, 18, 19.

FANNY DAVENPORT: Springfield, 10; Columbus, 11, 12; Pittsburg, 14, one week; Oil City, 21; Titusville, 22; Bradford, 23; Meadville, 24.

FANNIE BUCKINGHAM COMB.: Cheyenne, 8, 9, 10; Denver, one week.

FREDERICK PAULDING: Columbus, Ga., 9, 10; Selma, Ala., 11; New Orleans, 13, one week.

FORBES DRAMATIC CO.: Kewaunee, 9, 10; Princeton, 11, 12; Mendota, 14; Amboy, 15; Sterling, 16.

FORGET-ME-NOT (Genevieve Ward): Boston, Feb. 7, week.

FUN ON THE BRISTOL: New Orleans, Feb. 7, week.

FLORENCE HERBERT COMB.: Atlantic, 10, 11, 12; Des Moines, 14, week.

GOODWIN'S FROLIQUES: Baltimore, 7, week; Washington, D. C., 14; New York, 21, 3 weeks.

GILMORE'S CONGRESS OF ATTRACTIONS: Lansing, Mich., 10; Jackson, 11; Ann Arbor, 12; Toledo, O., 14; Sandusky, 15; Cleveland, 16, 17; Erie, Pa., 18; Titusville, 19; Bradford, 21.

GUS WILLIAMS: Ottawa, 10; Watortown, N. Y., 11, Amsterdam, 12; Brooklyn, 14, week; New York city, 21.

GILMORE & MIACO'S HUMPTY DUMPTY CO.: Macomb, Ill., Feb. 11; Galesburg, 12; Monmouth, 14; Burlington, 15; Keokuk, Iowa, 16; Quincy, Ill., 17; Hannibal, Mo., 18; Moberly, 19; Booneville, 21; Sedalia, 22; Lexington, 23; Independence, 24.

HAVERLY'S MASTODON MINSTRELS: St. Louis, 7, week; Louisville, 14, 15; Columbus, O., 16; Zanesville, 17; Wheeling, W. V., 18; Cumberland, Md., 19; Meadville, 22; Oil City, 23; Titusville, 24; Bradford, 25, 26.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Elizabeth, 10, Newark, 11, 12; Poughkeepsie, N. Y., 14; Albany, 15, 16; Amsterdam, 17; Schenectady, 18; Troy, 19; Brooklyn, 21, week; Philadelphia, 28, week.

HAZEL KIRKE COMB.: Brooklyn 7, week; Philadelphia, 14, week.

HAVERLY'S COLORED MINSTRELS: Providence, 11, 12; Fall River, 14; Woonsocket, 15; Worcester, 16; Holyoke, 17, Springfield, 18; Hartford, 19; Meriden, 21; Waterbury, 22; New Haven, 23; Bridgeport, 24.

HARRISON'S PHOTOS: Scranton, Pa., 10; Shenandoah, 11; Lancaster, 12; Pittsburg, 14, 15, 16; Columbus, Detroit and Cincinnati to follow.

HELEN COLEMAN WIDOW BEDOTT CO.: Newburg, 10; Port Jervis, 11; Susquehanna, 12; Owego, 14; Ithaca, 15; Auburn, 16; Rochester, 17, 18, 19, 20; Cleveland, O., 21, 22, 23.

HERNE'S HEARTS OF OAK: St. Paul, Minn. 10, 11, 12; Madison, Wis., 14; Lafayette' Ind., 15; Terre Haute, Ind., 16, 17; Indianapolis, Ind., 18, 19; Chicago, Ill., 21, week.

HI HENRY'S MINSTRELS: Geneva, 9; Waterloo, 10.

HERRMANN: Richmond, Va., 9, 10, 11, 12; Charleston, S. C., 14, 15, 16; Savannah, Ga., 17, 18, 19; Augusta, 21; Atlanta, 22, 23; Montgomery, 25, 26; New Orleans, 28, week.

HILL'S ALL THE RAGE: Bridgeport, 10; Ansonia, 11; Waterbury, 12; Wolcottville, 14; Winsted, 15; Collinsville, 16; New Haven, 17; Meriden, 18; Middletown, 19; Rockville, 21; Hartford, 22; Westfield, Mass., 23; Holyoke, 25; Springfield, 28; Worcester, March 1; Lynn, 2; Chelsea, 3; Marblehead, 4;

HYER SISTERS' COMB.: Piqua, O., 10; Urbana, 11; Springfield, 12; Columbus, 14, 15.

JANAUSCHEK: Indianapolis, 10, 11, 12; Muncie, 14; Sidney, O., 15, 16; Lima, 21, 22; Sandusky, 23, 24; Akron, 25, 26; the Oil Circuit, 28, week; Philadelphia, March 7, two weeks.

JOSEPH JEFFERSON: Pittsburg, Feb. 7, week; Cleveland, 14, week; Nashville, Tenn., 21, 22, 23; Memphis, 24, 25, 26; St. Louis, Mo., 28, week.

JOLLITIES COMB.: Marblehead, Mass., 10; Beverly, 11; Gloucester, 12.

JOHN MCCULLOUGH: Nashville, Tenn, 7, week; Montgomery, Ala., 14, 15; Mobile, 16, 17, 18, 19; New Orleans, 21, week; Galveston, Texas, 28, week.

JAY RIAL'S HUMPTY DUMPTY: Michigan Circuit, 14, week.

JULIA A. HUNT CO.: Grenada, Miss., 10, 11; 12; Winona, Miss., 15, 15; Canton, Miss., 16, 17, 18, 19.

JOHN E. OWENS COMEDY CO.: Portland, Oregon, 10, week; thence through Oregon and British Columbia.

JOHN DILLON: Council Bluffs, Iowa, 10; Omaha, 11, 12.

JAY RIAL'S UNCLE TOM: Worcester, Mass., 11, 12; Waterbury, Conn., 14; Norwalk, 15; Stamford, 16; Danbury, 17; Bridgeport, 18, 19; thence Brooklyn.

JOHN WOODWARD (California Through Death Valley): Philadelphia, Feb. 7, two weeks.

KATE CLAXTON: St. Louis, Feb. 1, week; Terre Haute, Ind., 14; Vincennes, Ind., 15 Evansville, Ind., 16; Owensborro, Ky., 17; Nashville, Ten., 18, 19; Atlanta, Ga., 21, Selma, Ala.., 24; Montgomery, Ala, 25; Meridian, Miss., 26; New Orleans, 27, week.

KATIE PUTNAM: Charleston, S. C., 10, 11, 12; Columbia, 14, 15; Charlotte, 16, 17; Raleigh, 18; Danville, 19; Petersburg, 21, 22; Norfolk, 23, 24.

LOTTA: Montgomery, 9, 10; Atlanta, 11, 12; Louisville, 14, week; St. Louis, 21, 2 weeks.

LITTA CONCERT CO.: Oswego, 10; Rome, 11; Albany, 18; N. Y. City, 19.

MAGGIE MITCHELL: Bay City, 10; Muskegon, 11; Grand Rapids, 12; Chicago, 14, week.

MINNIE PALMER'S GAIETY COMB.: Elgin, Ill., 10; Belvidere, 11; Rockford, 12; Kenosha, 14; Racine, 15.

MARY ANDERSON: Albany, N. Y., 7, week; Boston, 14, two weeks.

MILTON NOBLES: Augusta, 9, 10; Griffin, 11; Macon, 12; Columbus, 14.

MY PARTNER (Aldrich and Parsloe): Indianapolis, 10, 11, 12; St. Louis, 14, week; Terre Haute, 21; Louisville, Ky., 22 to 26; Chicago, 28 to March 13: Peoria, Ill., March 14; Springfield, 15; Bloomington, 16; Milwaukee, Wis., 17, 18, 19; Grand Rapids, Mich., 21; Detroit, 23 to 27; Cincinnati, O., 28 to April 2.

MAHN'S COMIC OPERA CO.: St. Louis, Mo., Feb. 7, week; Cincinnati, 14, week; Indianapolis, Ind., 21, 22, 23; Detroit, Mich., 24, 25, 26; Buffalo, N. Y., 28, March 1, 2; Rochester, 3, 4, 5; Brooklyn, 7, week.

MAY ROBERTS' CO.: Phelps, 9, 10, 11; Canandaigua, 12.

MRS. SCOTT-SIDDONS: Fall River, 11; Newport, 12; Providence, 14, 15, 16, 17; Milford, Mass., 18; Woonsocket, 19; Holyoke, 21; Northampton, 22; Springfield, 23; New London, 24; New Haven, 25, 26; Baltimore, 28, week; Philadelphia, March 7.

NICK ROBERTS' HUMPTY DUMPTY: Plymouth, 10; Brockton, 11; Lowell, 12; Manchester, N. H., 14; Nashua, 15; Keene, 16; Fitchburg, Mass., 17; Marlboro, 18; Chelsea, 19; Boston 21, week.

NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Homesville, Pa., 10; Jersey City, 11, 12; New York City, 14, two weeks.

NEW YORK CRITERION CO. (Freaks): Newport, 10; Portsmouth, 11; Biddeford, Me., 12; Portland, 14, 15, 16.

PIRATES OF PENZANCE: Raleigh, N. C., 10; Charlotte, 11; Lynchburg, 12.

RICE'S SURPRISE PARTY: Milwaukee, Feb. 7, week.

ROBSON AND CRANE: Louisville, Ky., 9, 10, 11, 12; Cincinnati, 14, week.

REMENYI CONCERT CO.: Chicago, Ill., 10, 11, 12; Sandwich, 15; Chicago, 16; Dubuque, Iowa, 17; Lacrosse, Wis., 18; Hampton, Iowa, 22.

RENTZ SANTLEY CO.: New York, 14, week; Pittsburg, 21, week; Baltimore, 28, week; Brooklyn, March 7, week.

STRAKOSCH AND HESS GRAND OPERA COMPANY: Week of Feb. 7, Kansas City, Mo., Leavenworth, Ks., St. Joseph, Mo.; week of Feb. 14, Terre Haute, Ind., Columbus, O., Pittsburg, Pa.; Baltimore, Md., Feb. 21, one week; New York, 28, two weeks.

SALSBURY'S TROUBADOURS: Philadelphia, 7, week; Bridgeport, 14; New Haven, 15; Waterbury, 16; Hartford, 17; Springfield, 18; Worcester, 19; Boston, 21, week.

SAM'L OF POSEN CO. (M. B. Curtis): Dayton, Ohio, Feb. 10; Delaware, 11; Mansfield, 12; Cleveland, 14-19; Cincinnati, 21-27; New Orleans, La., March 7-12.

SNELBAKER'S MAJESTICS: Baltimore, Feb. 7, week; Brooklyn, 14, week; Boston, 28, week.

SOLDENE OPERA-BOUFFE CO.: Toledo, 10, 11, 12.

SMITH & MESTAYER'S TOURISTS: Philadelphia, Feb. 7, week; Jersey City, 14, 15; Newark, 16, 17; Paterson, 18, 19; New York City, 21, two weeks.

TONY DENIER'S HUMPTY DUMPTY: Macon, Ga., 10; Athens, 11; Augusta, 12.

TOURISTS: Philadelphia, 7, two weeks.

THE PATHFINDERS: Cadiz, O., 15.

THOMAS W. KEENE; Pittsburg, 7, week; Chicago, 14, two weeks.

THATCHER & RYMAN'S MINSTRELS: Philadelphia, 17, four weeks.

WILHELMJ: Charleston, S. C., 9, 10; Augusta, Ga., 14; Atlanta, 15; Chattanooga, Tenn., 16; Lexington, Ky., 17.

W. H. POWER'S GALLEY SLAVE COMB.: Omaha, 9, 10; Council Bluffs, Ia., 11, 12; Oskaloosa, 14; Ottumwa, 15; Burlington, 16; Keokuk, 17, 18; Hannibal, Mo., 19.

VOYAGERS IN SOUTHERN SEAS: Baltimore, 7, week.

WILLIE EDOUIN'S SPARKS CO.: Washington, 7, week; Albany, 14, week.

Boston.

The time has arrived when Shakespeare's plays may as well be laid on the shelf, when a co. like Mrs. Scott-Siddons' endeavors to illustrate the characters. This was particularly apparent in witnessing the performance of Twelfth Night, a play which is very rarely presented, from the fact that it not only requires an actress of the highest abilities to fill the title role, but many other characters in the piece require stock actors much above the average to accurately interpret. Indeed, the play, although Shakespeare's, is unfamiliar to nine-tenths of the actors of the present day, who do not care to burden their minds by the study of a drama which is not represented oftener than once or twice in a decade. Take the average stock actor of to-day—yes, and many stars too—and he knows very little that is Shakespearean outside of Macbeth, Hamlet, Romeo and Juliet, Lear, Othello, Richard III., Much Ado About Nothing, Merchant of Venice and As You Like It. When I last saw Twelfth Night that charming and talented actress, Adelaide Neilson, was the Viola. During the last thirty years there have been but six representatives of Viola in Boston, in Mrs. Julia Barrow, Lizzie Weston Davenport (Mrs. Charles Matthews), Mrs. E. L. Davenport, Adelaide Neilson and Mrs. Scott-Siddons—all but the last named lady giving intelligent and artistic performances. Now Mrs. Siddons is a very beautiful and graceful woman, and her presence commands respect; but that does not entitle her to play "fantastic tricks," not "before high heaven," but before long-suffering and much-enduring audiences, for the last thing she should do is to attempt to act; for I must confess, for general weakness and inappreciation of her character she bears off the palm. She displays a general inaptitude for portrayal, and I earnestly advise her forever to dissipate the idea that she is, or ever can become, an actress. The actors and actresses in Twelfth Night were uneasy in their lines, while there were others again who seemed not to have a proper conception of their parts, falling below mediocrity. Charles Lamb considered The School for Scandal to have grown out of Congreve and Wycherly, with a slight admixture of sentimental comedy. If he was right in his judgment, Sheridan must have been an admirable chemist, for so nicely are the separate ingredients made use of, that there is not in the whole repertoire (always excepting Shakespeare) a more popular comedy than School for Scandal, and if I should say that the comedy was acted by the Siddons co. I should be telling an untruth—for it was botched. Nearly all of the parts represented were in incompetent hands—in the hands of those who have not the faintest idea of Sheridan or his characters. There was scarcely anything to commend. It has been my fortune to have seen Lady Teazle represented by Mrs. George Barrett (the best of them all), Julia Barrow, Carlotta Le Clercq, Mrs. John Hoey, Laura Keene and Lucy Rushton, and for a bad performance Mrs. Siddons' Lady Teazle stands unrivalled. It requires genius stronger than she is possessed of to grasp the part, and whoever may have suggested to her the propriety of appearing in it (or any thing else) was a very indiscreet adviser. I am willing to give the lady every credit for conscientious effort, but in the performance there was a sad lack of appreciation of her lines and their meaning, and a total absence of knowledge of the character. I trust that I shall never witness another such performance of School for Scandal as I did at the Globe Theatre. It is presumption for any travelling co. to attempt to give a respectable performance of that glorious old time-honored play. There are only two theatres in the United States that give a perfect representation of it, and they are Wallack's Theatre and the Boston Museum. Where can you find a Sir Peter Teazle like John Gilbert or William Warren? a Mrs. Candour like Mme. Ponisi or Mrs. Vincent? a better Charles than Mr. Barron? and in the present generation a more artistic Lady Teazle than Rose Coghlan or Annie Clarke?—the remaining characters always cast to actors of experience and ability. Harry Pearson, of Siddons' co., is an old actor of skill and ability, and cannot be bad in anything; but he failed utterly as Sir Peter (I remember he used to play Sir Oliver very finely). Mr. Pearson lacked dignity, unctuousness and polish, and the representation was far from being a good one. Charles Surface is one of the best comedy parts that was ever written, and how Mr. Lablache dares to attempt it is a mystery to me, as he gave it without any point whatever. It was a rough, unfinished performance, painful from its sameness from beginning to end. There was no relief to it whatever. The English comedian, George Thorne, attempted Moses, and it was only remarkable for the audacity in introducing unpardonable gags. May Maddern played Mrs. Candour as she would Mrs. Squeers or Miss Desperate; it was about as bad a performance as I ever witnessed. Of the remaining characters not much need be said; they were not *acted*, and that is the whole of the matter. I do not overshoot the mark when I say that any walking lady of any of our theatres now in the city would have played Juliet as well, if not better, than Mrs. Siddons. Throughout the entire performance I saw nothing to praise. The balcony scene and the death scene were as good touches of extravaganza acting as I ever desire to see. How very much behind every one else Mrs. Siddons is that has been seen in this city in the role of Juliet. In comparison with all the other actresses who have preceded her on the part, her Juliet is remarkable only for general weakness. Said an old play-goer—one whose judgment in such matters cries in the top of mine—"I have seen every Juliet that has appeared in this city since Ellen Tree, but never any to approach what I have seen tonight." Indeed this remark may pass current as the genuine impression of the entire audience; and let me say here that should I see the play acted a thousand times, I never expect to see so bad a performance in its entirety. Surely the drama must be declining when such wretched dramatic material as Siddons and her co. (two exceptions in the persons of George Chaplin and Harry Pearson) is tolerated upon the stage. In referring to Mr. Chaplin, his Jacques in As You Like It was a scholary performance, with many good points. Harry Pearson was truly a capital Adam, while the Touchstone of George Thorne and the Audrey of Lilly Stone was a desecration to the stage. Mrs. Siddons as Rosalind has not improved a bit since she last appeared here in the character, some ten years since. It was childish, silly and flat. Even as a reader Mrs. Siddons has the fault common with many of her countrywomen, that of the freest use of the rising inflection, which is not only painful, but in many instances has the effect of impairing the sense of a sentence. It needs years and years of the deepest study and thought to arrive at anything like perfection in Rosalind, and Mrs. Siddons' conception shows neither thought nor study. Business was very large at the Globe throughout the week, the public paying homage to the beauty and grace of the star. This week the much talked of Forget-Me-Not, with Genevieve Ward as Stephanie. Business is sure to be good, as there has already been a large advance sale of seats. Manager Stetson returned from New York on Friday, and will again visit that city on Wednesday, in time to witness Salvini's Macbeth.

Lawrence Barrett closed his very successful engagement of three weeks duration at the Park Theatre on Saturday night, appearing for the first time this season in Counterfeit Presentment. During the week Mr. Barrett appeared as James Harebell and Claude Melnotte. Mr. Barrett's James Harebell is a finished piece of acting. From the commencement to the end it was well sustained, and the passionate climax on discovering the treachery of Brandon was an artistic triumph. The performance, as a whole, was a grand one, and by the force of his genius Mr. Barrett invested it with so much that was true to nature as to make it look like a page out of the book of everyday life. Mr. Barrett's Claude Melnotte did not please me so much as other characters that I have seen him in, although his conception of the part is consistently carried out from beginning to end. Of all men that I have seen in the part, there was but one who ever struck me as being pre-eminent, and that was Charles Fechter. As a piece of acting, however, Barrett's Claude is very fine, and full of delicate touches and genuine dramatic art. Marie Wainwright is constantly improving. As Pauline and May Harebell she achieves a great success. Lewis James, Charles Plunkett and Kate Meek have rendered Mr. Barrett valuable assistance during his engagement, being artists of acknowledged and superior ability. This week Olivette, by Duff's co., Ed. Lamb, Charles Lang, Edward Connell, Marie Conron and Julia Polk being the principal members

Denman Thompson has been delighting large audiences at the Boston Theatre with his personation of Uncle Josh, and has now entered upon his third and last week. Mr. Thompson is simply grand in his favorite role, and his performance is one of the most enjoyable that is now before the public. The co. are just suited to the parts that they are called upon to assume. Feb. 14, Mary Anderson.

This is the eleventh and last week of Lankester's most amusing comedy, The Guv'nor, at the Boston Museum. It has been a great success, and deservedly so. On Thursday evening May Davenport, a favorite member of the co., receives a benefit, School and Old Guard constituting the attraction. On Saturday evening J. S. Haworth, a popular and rising actor, receives a benefit, appearing as Volage in The Marble Heart and Romeo in the balcony scene from Romeo and Juliet, Miss Annie Clarke appearing as Marian, Charles Barron as Raphael, and Norah Bartlett as Juliet. Mrs. Vincent was honored with an overwhelming house on the the occasion of her benefit on Saturday night. The lady had a most enthusiastic reception and was the recipient of some elegant floral offerings. Two Lives is in rehearsal, and will be produced on Monday night. Boucicault in Shaughraun a fortnight later.

Olivette has reigned successfully at the Gaiety Theatre, and large as well as enthusiastic audiences have testified to the manager's wisdom in furnishing bright, light and lively entertainments for his patrons. In Olivette there is a strong element of attraction, and the exponents in this instance are marshalled under the banner of Miss Blanche Corelli and Henri Laurent. Miss Corelli's version of the opera on this occasion has happily hit at modern subjects, and given the libretto an element of freshness which is very welcome. The music is charming; there is hardly a number which is undeserving of favorable mention for its melodic beauty. The concerted movements are well constructed, viewed from the standpoint of operettas, and the orchestration by Mr. John Braham calls for particular mention. The long run of the piece in Paris, at the Strand Theatre in London, and at the Bijou Theatre, New York, is not to be wondered at, and we trust that it may enjoy a long run at this cosy little theatre, for the management have spared no expense in costumes, scenery and appointments, making the whole one of the prettiest pictures that has been presented here for some time. Mr. Laurent and Miss Corelli have labored very hard to produce the piece with proper care and attention. Miss C.'s acting was remarkably piquant and thoroughly in accord with the spirit of the whole part, and her singing was so bright, ringing and catching as to secure repeated marks of approval. Henri Laurent is a most capable artist, and the best Ralph (Pinafore) that was seen in Boston, and he played Vallentine with considerable nerve and sang the music with telling effect. J. S. Greensfelder displayed a rich and powerful voice, and made much capital out of Coquelient. James Sturges is a good singer, and has the requisites for a good actor; but he must avoid overacting, as his several scenes as Captain de Merrimac were somewhat overdrawn. Miss Lillie West is a very pretty young lady, and in time will make a good soubrette; but she has a fault which she should at once break herself of, for it has been the bane of many an actor and actress. This is nothing more than what appears to be an inordinate self-consciousness, which is as much as to say, when she sets foot on the stage, "Look at me; I am Miss Lillie West; therefore prepare to be astonished!" Now, if this fault is indulged in to too great an extent, it will injure the young lady's future progress as an actress. It is because I wish her well that I now point out a fault where amendment will prove of great benefit to her in the time to come. Helen Grayson was pleasing as the Countess, and sang her music artistically. Harry Brown, although inclined to gag, showed humorous ability as the Duke. The increased orchestra and full chorus deserve hearty recognition for effective work. Olivette is announced until further notice.

Haverly's Colored Minstrels met with great success at the Howard Athenæum. The house was packed at every performance, the company giving universal satisfaction. This week the Rentz-Santley co. appear.

The Boylston Museum still continues to do a flourishing business. This week Cool Burgess, Ada Clifton, Joe Redmond, Eseltine Sisters, Dick Sands, Hallen and Hart, Howard and Sanford and Frank Nelson appear in their specialties, supported by the stock co. in Don Juan.

The Novelty Theatre is meeting with great success; the house is crowded at every performance. Variety business never seemed as popular in Boston as it is at the present time. This week John Murray, Grace Cartland, Phineas Leach, Mr. and Mrs. Selden M. Irwin in Constable Hook. Mrs. Irwin for many years was a member of the Boston Museum co., and was then known as Mrs. Maria Rainforth.

Items: I regret to learn that Mrs. C. R. Saunders, late of the California Theatre, is in destitute circumstances. There are many in Boston who will remember the lady when she was known as Mrs. Thoman, and was the favorite of the Boston Museum for many years. Leaving Boston in 1854, Mrs. Thoman went to San Francisco to join her husband, Jacob W. Thoman, where she obtained a divorce from him and married a Mr. Saunders, an attorney. She was a granddaughter of the great comedian Jefferson, and therefore cousin to Joseph Jefferson and William Warren. Mrs. G. C. Germon is a sister and Effie Germon a niece of the lady. Surely, with such an array of well-to-do people for relatives, some steps should be taken to relieve her wants, if only temporarily. My remembrance of Mrs. Saunders is so pleasant, and I can look back to the days of Enchanted Beauty, The Talisman, and kindred plays, when Keach, Lou Mestayer, W. H. Curtis, Jake Thoman, Adelaide Phillips, William Warren and Mrs. Thoman appeared to me like creatures of another world. Let all those who are charitably disposed, and can remember those delightful days, not forget the star of that time, and do according to his means to alleviate Mrs. Saunders' condition. I can be called upon at any time, and will willingly remit what I can afford to those who have the matter in hand.—William Winter, of the New York *Tribune*, is at the Hotel Vendome.—Isaac B. Rich, late of the Howard, has secured Oakland Gardens, with C. H. Hicks as acting manager.—Mrs. Thomas Barry will play Martha Gibbs in Waltham, Saturday night.—Mrs. Charles Poole appears at the Globe Feb. 14.

Brooklyn.

Novelty (Theall & Williams, managers): This week, Frank Mayo in Bartley Campbell's new play, Van the Virginian, to good business. Next week, Davy Crockett.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): This week, A. M. Palmer's Union Square Theatre co. in Daniel Rochat. A good opening, followed by increasing business, until standing room is at a premium. Next week, first appearance in this country since their return of Haverly's United Mastodon Minstrels.

Park (Col. W. E. Sinn, manager): Hazel Kirke, with most of the original cast of characters, is doing a splendid business. Next week, Gus Williams will appear at this house in Our German Senator.

Academy of Music (David Taylor, lessee): 10th, Rev. Henry Ward Beecher lectures, under the auspices of the Young Men's Central Republican Club of Kings County.

Olympic (Maggie Weston, manageress): This week, N. S. Wood and his trained Indian horses in his thrilling border drama, Boy Scout of the Sierras. This house has been refitted, and the management propose to furnish first-class variety and dramatic talent only. Next week, the first appearance of the celebrated authoress, actress and vocalist, Maggie Weston, in the sensational drama, D. D.; or, Dora the Detective.

The Waverley (Luske & Bamburg, managers): The Pirates of Penlance, by the Excelsior Amateur Opera co., opened Feb. 7, under very favorable auspices.

Volks' (Hyde & Behman, managers): A good variety entertainment, followed by the Boston Ideal Miniature Opera co., in a burlesque of H. M. S. Pinafore.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): The Rivals was produced with the strongest cast that has been seen in that play in this city. Joseph Jefferson's Bob Acres is a finished and artistic piece of acting. It is thoroughly Jeffersonian. Maurice Barrymore, as Capt. Absolute, was handsome and charming, and the Sir Anthony of Frederic Robinson thoroughly satisfactory. Rosa Rand maintained her well-earned reputation, and as Sir Lucius Charles Waverley was quite effective. On Thursday night and the rest of the week Rip Van Winkle was given. Comment superfluous. Next week, Nat Goodwin in Hobbies.

Academy of Music (Samuel W. Fort, manager): The Boston Ideal Opera co., first time in Baltimore, on Thursday night, in Pinafore. The opera has been acted better here, but in the singing the co. was far ahead of anything we have had. Tom Karl sang Ralph charmingly, and Myron Whitney's magnificent voice added an additional charm to the role of Capt. Corcoran. Marie Swift was pleasing as Josephine, and the part of Buttercup was handled to good advantage by Adelaide Phillips. Fatinitza and The Chimes of Normandy were also given. Oscar Newell, the Boston pianist, played between the acts and displayed remarkable skill. Business was very large. Next week, Tompkins and Hill's Voyagers in Southern Seas.

Ford's Opera House (John T. Ford, proprietor): C. B. Bishop, so well known in days gone by to this community as Charley Bishop, has been greeted with a round of packed houses, the welcome accorded him amounting to an ovation. He is a clever comedian, and he has gotten a part that affords him a large field for his specialties. The supporting co. was excellent. James Barrows, as Elder Sniffles, was exceedingly good, and Helen Vincent, as Melissa Bedott, clever and charming. Next week, Augustin Daly's co. in Needles and Pins.

Monumental Theatre (Ad. Kernan, manager): Another combination week and another good programme, with Leavitt's Specialty comb. Next week, Snelbaker's Majestic Consolidation.

Front Street Theatre (Daniel A. Kelly manager): The Italian actress, Adelina Gasparini, appeared in her highly romantic and sensational drama entitled Meg; or, a Mother's Devotion, to good audiences. She was very clever and was ably supported by the stock co. The balance of the entertainment consisted of variety acts. Next week, Charles Thornton in Simon Kenton; or, The Spirit of the Kanawha.

Chicago.

Haverly's (J. H. Haverly, manager): Colonel Mapleson's Her Majesty's Opera co. have been the attraction of the week. The repertoire has been Aida, Lucia di Lammermoor, Mefistofele, Martha, La Favorita, Il Trovatore—Mme. Gerster and Miss Cary appearing on alternate evenings. On Sunday evening Rossini's Stabat Mater and a miscellaneous concert will be produced, Miss Cary being assisted by the principal members of the troupe. It is needless to say, with such prima donne as Gerster and Cary, supported by such artists as Valleria, Belocca, Campanini, Del Puente, Ravelli

and Galassi, that the engagement has been a brilliant one. Nowhere else is good opera better appreciated or patronized than in Chicago. The engagement lasts one week longer, the programme after Sunday being I Puritani, Faust, Don Giovanni, Lohengrin, Carmen and Linda di Chamounix.

Grand Opera House (John A. Hamlin, manager): Legion of Honor, with Messrs. Samuel Piercy, Lewis Morrison, Forrest Robinson and Miss Annie Graham in the principal parts. This play has met with very decided success, the attendance increasing with each performance. The most striking feature in the rendering of this play is the quiet force and smooth and artistic acting of those who do the principal parts. There has been a very noticeable absence of anything like striving for effect, and a most artistic naturalness in both the speech and action. The parties whose names occupy the principal places in the title role form a strong combination. Next week Mr. and Mrs. George S. Knight, in Bartley Campbell's Government Bonds.

Hooley's (R. M. Hooley, manager): Bartley Campbell's new play, My Geraldine, with Miss Louise Muldener as Geraldine, has met with a more favorable treatment at the hands of the public than some other of his plays. It is true that as a work of art the play lacks the merit of logical sequence; but since on the stage effects are looked to rather than the logical deduction from their causes, and since the "villain" in a play is expected to be a villain anyhow and under all circumstances, such a defect as that mentioned does not seriously detract from the favor with which a play is received, if well rendered. The piece has been put before the public under the personal supervision of Mr. Campbell, and, on the whole, its success has doubtless been gratifying. My Geraldine will remain at Hooley's one more week.

McVicker's (J. H. McVicker, manager): The Soldene Comic Opera co. has drawn good houses in the first appearance here of Olivette. While, of course, it is not expected that the plot of a comic opera should have dramatic strength, the construction of Olivette is such as to call out, both in the spectacle and dialogue, the full talent of the performers, and also affords a good opportunity for ballet display. Miss Soldene is so well-known that it is enough to say of her that she both sang and acted as usual. Miss Rose Stella, although the name does not imply it, is a young lady of strong Milesian appearance and accent. She is, withal, very bright and pretty, has a good voice, and has all the Irish quickness and presence of mind in availing herself of the *contretemps* that frequently occur on the stage. The best male voice in the troupe is C. J. Campbell's. The co. has an unusually attractive *corps de ballet*. This house will be occupied next week by Annie Pixley in M'liss.

Olympic (Z. W. Sprague, manager): Gilmore's Novelty comb. has enjoyed a fair share of the public patronage, although the audiences have been chiefly masculine, as ladies do not usually appreciate anything in the variety line to any great extent. While as usual, in such performances, there are some features that are a little heavy and drag, as a whole the show has been a good one. Miss Louise Montague appeared in several solos, and was frequently encored. She has a very powerful and musical voice, and is withal very handsome. The De Voy Sisters, in their hoop and clog dances, won frequent applause. On the whole, the comb. is one that is very sure to draw, having among other features the Three Ronaldos, Gregory Bros. and Martell Bros., all athletes of the highest order. 7th, The Comedy and American Consolidated shows.

Academy of Music (Wm. Emmett, proprietor): The attractions for this week have been specialties by R. M. Carroll and Sons, Foster and Hughes, Moore Sisters, Miss Alice Wright and Cogill Bros., and After Dark by the stock co. There has been nothing worthy of special mention either in the entertainments or attendance. 7th, J. Z. Little will appear in McCloskey's drama, Nuggets. Also an olio introducing Stark's male and female bicycle riders, Little Ellis, vocalist, Sharpley and West, musical darkeys, and the Carrolls in Irish sketches.

Fox's (Robert Fox, manager): The Ticket-of-Leave Man has been played during the week to rather thin houses. Mr. Hislier does Bob Brierly reasonably well, and has fair support by the co. Next week, Rosy Goodale in The Prairie Flower.

Central Music Hall (Mrs. George B. Carpenter, lessee): Stoddard's Illustrated Lectures on Travel have drawn fair houses, and indeed to those whose preference is the intellectual rather than the realistic, these lectures have afforded a fine opportunity of enjoyment.

Items: It is reported that W. E. Sheridan will treat Chicago to a round of his characters in April next.—A Woman of the People will be presented by Adelaide Eaton and co. at the Halsted Street Opera House next week.—McVicker's will be occupied Sunday evening by the German co. in The Little Duke. Miss Pogay as the Duke and Miss Wassman as the Duchess.—W. J. Davis, associate manager of the Grand Opera House, is rapidly recovering from his recent illness, and will probably report for duty by Monday. Mr. Davis has had a pretty tough time of it.—Fred Hooker and co. being driven from the Park Theatre by fire, have opened in the Red Ribbon Hall.—Maggie Mitchell is due for an engagement at Hooley's on the 14th.—St. Louis is drawing on Chicago for its pabulum in the amusement line. J. W. Decker, of the Globe Theatre, that city, is with us, making engagements for his house.—Lady Audley's Secret will be presented at the West End Opera House on Monday and Tuesday evenings next, by the Bell Telephone Dramatic co.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Fanny Davenport closed her engagement 6th, with a Sunday evening performance, Camille constituting the programme. Despite the fact of remarkably strong opposition at Pike's, in the person of Sarah Bernhardt, Miss Davenport's engagement resulted in a pronounced success, artistically and financially. On Saturday (5th) both matinee and evening performances were crowded, and the rarely seen "standing room only" placard was rescued from oblivion and forced into requisition. During the current week Baker and Farron will present their comedy, The Emigrants, under the management of John R. Rogers; 14th, Robson and Crane, in Sharps and Flats.

Pike's Opera House (Louis Ballenberg, manager): Bernhardt closed a financially successful season of four nights on 3d, and departed for New Orleans, opening there Sunday, 6th. The Rive-King Concert co. entertained fair audiences 5th and 6th. Mme. Julia Rive-King is an earnest worker, and, in our opinion, one of the best artistes in the country. Had it not been for the heavy drain entailed upon the purses of amusement-goers during the earlier portion of the week, the wonderful pianist would have packed the house nightly. For the present week the Emily Soldene Comic Opera troupe will return and present the successful version of Olivette. For the week commencing 14th, Mahn's English Comic Opera co. is underlined in Boccaccio.

Heuck's Opera House (James Collins, manager): The Widow Bedott, impersonated by Neil Burgess, has been successful in filling this cosy little theatre nightly. The co. is fully up to the average. Rice's Extravaganza co. will fill out the current week, opening 7th in the New Evangeline, followed 14th by Clinton Hall's Strategists. 21st, Baker and Farron.

Coliseum. Opera House (James S. Edwards, manager): The entertainment during the week was effective in a series of paying houses. During the present week Leavitt's Gigantic Specialty co., under the management of Kit Clarke, will appear.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Comedy and American Four's Consolidated Show filled the house to repletion at each performance. The nightly bill was an unexceptionally strong one. For the week beginning 7th we are to have some strong variety attractions.

Items: Miss Fanny Davenport and her co. open in Indianapolis on the 7th.—Gus Pennoyer, the avant courier of Rice's Extravaganza party, arrived 1st.—Freddie Schwab severed his connection with the Abbey-Bernhardt party and departed for the East 3d. J. H. Haynie will be his successor.—Bernhardt's engagement in this city is said to have realized over $16,000.—W. J. Winterburn, recently connected with Pike's Opera House as advertising agent, will, in future, fill the position of advance agent for the Emily Soldene English Comic Opera co.—Charles Mead, treasurer of Mead's Music Hall, Dayton, was in town 3d, endeavoring to negotiate with Abbey for Bernhardt's appearance at his house.—Abe Leavitt is here attending to the interests of his brother's co. at the Coliseum.—Olive Logan has "gushed" to the extent of two columns daily in the *Enquirer* on Sarah Bernhardt. Studious application abroad has improved Olive's French to no little extent.—Charles Melville, agent of Clinton Hall's Strategists, arrived 5th.—Manager Ballenberg, of Pike's, is still in Chicago.—The aggregate receipts of the approaching Opera Festival will, it is anticipated, approximate $50,000.

New Orleans.

Academy of Music (David Bidwell, manager): Lotta has been playing to excellent business during this, the second and last week of her engagement. Little Nell and the Marchioness, Musette and Heart's Ease have been successively presented. In the first named she is not very strong, but in the other two she is quite good, especially in Musette. Next week Emmet commences a two weeks' engagement.

French Opera House (M. de Beauplan, manager): Monday night (Jan. 31) the opera of Paul et Virginie was sung, with Pellin and Mme. Ambre in the title roles. The occasion was a benefit to M. Momas, the popular and able director of the orchestra, and a packed house was the result. The opera was sung in the original French, and the performance was an excellent one. The beneficiary received many elegant and valuable presents from the manager, members of the company, and friends "in front." Robert le Diable was given to a packed house at the Wednesday matinee. The last performance of La Traviata was given on Thursday night. Friday night (Feb. 4) is set apart for a benefit to M. Tournie, the splendid tenor of the troupe. L'Africaine will be sung for the first time this season. All the seats in the house were sold several days ago.

St. Charles Theatre (David Bidwell, manager): Oliver Doud Byron opened for a week in Across the Continent, to a large house. Ten Thousand Miles Away, a sort of sequel to the first-named, followed, and Bound to Succeed closes the engagement. These plays are all of the most highly colored sensational type, and appeal directly to the gallery gods. They possess no merit worth mentioning. Mr. Byron is a good actor, and it is a pity to see him debauch his talent by dealing in such stuff. The supporting co. is only fair. Business light. 6th, the Fun on the Bristol party for one week.

Items: The Grand Opera house has been closed during the past week.—Bernhardt comes 6th for one week. The advance sale of seats has been very large. Barrett follows for one week.—J. K. Emmet is in the city.—The manager of the French Opera House offers two handsome gold watches as prizes for the holders of lucky tickets at the matinee of 5th.—The Varieties was opened last week by a variety comb., which played just "one consecutive night." Colonel Wood, the lessee of the theatre, couldn't stand their very bad acting and shut them out.—Lotta paid a long visit to our Newsboys' Home the other day and was gleefully received. She is a great favorite with our young Arabs.

Philadelphia.

The Philadelphia theatres had a lively time of it last week, and the life is still continuing. In spite of two fashionable balls—the Charity and the Hebrew Charity—each of which drew three thousand people to the Academy of Music, the theatres were well attended. The managers are making money this season. The principal thing of interest in theatrical circles just now is the promised reopening of the Broad Street Theatre. Two years ago J. Fred Zimmerman had it and made a great hit with Pinafore, just when the little opera was so popular. Last year his attraction was The Pirates of Penzance. When the present season opened the house remained closed. Then an attempt was made to run it as a stock theatre, and the attempt was a dismal failure. Now Mr. Zimmerman and Mr. Goodwin, of the Walnut, have a force of men at work putting the theatre in thorough order preparatory to bringing out Olivette. There is a little rivalry over Olivette. The Arch has it down as a coming attraction, but as the Broad will open on the 15th the latter theatre will get a good start over Mrs. John Drew's place. The Broad's co. will consist of Ed Marble, Hart Conway, Charley Lang, Henry Dixon, Edward Connell, Billy Davidge, Jr., Marie Conron, Julia Polk, Sara Lascelles and others.

Chestnut Street Opera House (George K. Goodwin and J. Fred Zimmerman, managers): English Opera is the attraction and Miss Emma Abbott is making lots of money. Next to Bernhardt the operatic cos. have been meeting with the greatest success this season. The Italian Opera drew immense houses and Emma Abbott is just packing the Opera House. She is singing well, too, and her success is fairly earned. She brought the Chimes of Normandy last week and changed around the parts in a novel way. By the way, what a nonsensical thing it is to call Serpolette Mignonette; Jean Grevicheux, the fisherman, Robin Moore; and Henri, the Marquis of Corneville, the Marquis de Ville Roe. Why not give us the old names that we have been accustomed to? It may amuse Emma to persist in these changes, but the philosophy of it is not apparent, at least in this town. Miss Abbott made her first appearance in the opera, and, of course, took the part of Mignonette. Miss Rosewald, who is accustomed to that part, was obliged to take Germaine, and the part of the fisherman, which everybody knows is a tenor part, was given to Miss Maurel. It was a curious mix, but not at all displeasing one. The receipts at the Opera House last week were excellent, and amounted to over $11,000. This week we have Paul and Virginia, Romeo and Juliet, Lucia and so on. It is safe to say that the engagement of two weeks will be one of the most profitable at the Opera House this season. The Banker's Daughter next week.

Arch Street Theatre (C. A. Mendum, manager): Mr. and Mrs. McKee Rankin are drawing good houses. There isn't much to be said about the Danites. It has been before the public too long, but it seems to have a hold on the popular heart in this city. The audiences are never enthusiastic, but they are interested, and it doesn't make much difference whether there is anything to be enthusiastic over or not, as long as the people like the play and go to see it. The engagement of two weeks ends with next Saturday. The Rankin co. is not as strong as it was a year ago, and the alterations which the play is constantly undergoing do not improve it. Mr. Mendum announces Macauley for next week, in A Messenger from Jarvis Station.

Chestnut Street Theatre (C. S. Morley, manager): Miss Glover, an old favorite when the Chestnut was a stock theatre under Mr. Gemmill, didn't have the audiences that she deserved last week. She played Pauline in The Lady of Lyons, and played it well, too, but the Lady of Lyons rarely draws a good house. She did much better in Camille. She has studied the part carefully, and seems to have a fair understanding of how the character should be presented. Her Camille is a pleasing performance, and well worth going to see. The Troubadours, in The Brook, have the boards this week, and will be followed on the 14th by the Madison Square co., in Hazel Kirke.

Walnut Street Theatre (George K. Goodwin, manager): Mr. Goodwin has been presenting all sorts of plays during the season. Miss Anderson and Keene, the tragedian, were the heaviest. Last week we had Willie Edouin in Sparks, and the house was crowded; it always is when Edouin comes to town. Alice Atherton was sadly missed, but of course her home duties are more important than theatrical duties just now. This week that well-worn Pullman Palace Car has stopped at the Walnut's doors, and The Tourists are cutting up their well-known antics. John S. Clarke is the attraction announced for two weeks beginning 14th. Then look out for the biggest houses of the season at the old Walnut.

Items: The Chestnut Street Opera House has secured Salvini for Holy Week.—Mr. Zimmerman is expecting a long run of Olivette.—The National Theatre last week had a band of Nautch dancers. Where Manager Kelly got them is not given out, but of course they were "the only genuine." Anyhow, there were immense houses to see them kick. This week the National is amusing the boys with a most blood-curdling performance entitled Through Death Valley. It is an anti-Mormon sensation.—The one-thousandth performance of The Danites on Friday night, Feb. 11.—The minstrel cos. are doing well. Carncross' Eleventh Street Opera House turns away enough nightly to give Ryman & Thatcher good houses. Sarah Barnyard, a take off on the great Sarah, continues at Carncross'. Thatcher & Ryman have a burlesque on Olivette, which will be produced simultaneously with the original.

St. Louis.

Pope's Theatre (Charles Pope, manager): M. B. Curtis in Sam'l of Posen is concluding one of the most successful engagements ever played in St. Louis, and his clever portrayal of the Hebrew in commercial life seems to have hit the "centre of percussion." The audiences are largely composed of the Jewish element and commercial travelers, and they enjoy the hits and the humor of the piece unrestrainedly. In fact, it is seldom that audiences have been so convulsed with genuine hearty laughter. Mr. Curtis is an exceedingly careful student of a character, and his Sam'l is a gem in costume, dialect and gesture. These are aided admirably by the text, which is particularly humorous and funny. The play opens well, but gets draggy towards the end. Much improvement could be made in it. The support is in some respects much above the average, John P. Sutton, Miss Gertie Granville and Miss De Mer being especially strong. The set representing the jewelry store is complete and realistic. Kate Claxton in The Snow Flower, 7th.

Grand Opera House (John W. Norton, manager): The Surprise Party returned to the Grand Opera House Jan. 30. Feb. 7, Mahn's Comic Opera co. will appear in Boccaccio.

Olympic Theatre (Charles Spalding, manager): Although One Hundred Wives is a poor play, with *outre* attempts at effect and crude in language and construction, the efforts of De Wolf Hopper, Miss Ada Gilman, Mrs. Georgie Drew Barrymore, Alex. Fitzgerald and the co., have raised it to importance, and the business has been absolutely good. Hopper is rather too refined in movement and appearance for characters like McGinley, but he makes the most of it. It is a long time since a better comedian has appeared in St. Louis. The scenic effects were very good. Haverly's New Mastodon Minstrels, Feb. 6.

Items: Mapleson's Italian Opera co. will begin at the Olympic Feb. 14.—John M. Burke, the clever business manager of the Sam'l of Posen party, went on for Uncle Drefuss during the past week, and acted it splendidly.—Charles Hess, of the Strakosch-Hess Opera co., was in town this week.—Fred. Engelhardt has been in town all the week working up his whale show, which comes here next week.—Phil A. McDonald, an old St. Louisan, has succeeded Paul Nickolson as advance agent for the Sam'l of Posen party, and is a very capable and popular man.—Lotta begins at the Olympic Feb. 13.—D. S. Thomas, for the Haverly Minstrels; J. P. Reynolds, for the Mahn Opera troupe, and T. M. Craft, of the Mapleson Opera co., are here in advance of their respective parties.—Kisselhorst and Cobrille are making preparations for the Rive-King concert party, who will give concerts at the Pickwick Theatre Feb. 18 and 19.—The original troupe of Hindoos, under the Boston Lyceum management, will give entertainments at Mercantile Library Hall Feb. 14 to 17, inclusive, with one matinee.

Alabama.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Oliver Doud Byron in Across the Continent and Bound to Succeed, to very large houses, 28th and 29th. Bookings for February are full and very attractive. Fun on the Bristol co., 4th and 5th; Lotta, 7th and 8th; John McCullough, 16th to 19th, Sarah Bernhardt at Temperance Hall, 14th and 15th.

EUFAULA.

Ada Gray's comb. have been playing to fair houses at Barnett's Opera House this week. Miss Gray is a fine actress and her support first class. Frederick Paulding will play on the 8th in The Merchant of Venice. Much anxiety is evinced to see this young star. The credential of THE MIRROR is looked upon as the handsomest ever issued by any paper.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Theodore Thomas and his orchestra, assisted by the great Joseffy, pianist, to a splendid house, 2d; the New York Criterion Comedy co. in Freaks, to a select but not very large audience, 3d; Nick Roberts' Humpty Dumpty co. to good business, and showing one of the best olios on the road, 4th and 5th, and Saturday matinee, Jay Rial's Ideal Uncle Tom. Fair business. This week we have the Boston Ideal Opera co., 8th, in Chimes of Normandy; 10th, Commodore Nutt, with his variety co., in Fun on a Hand-Car.

American Theatre, late New National (W. S. Ross, manager): This theatre opened on Monday, Jan. 31, to a crammed house, and did good business through the week. Performance average. For his next week Mr. Ross has Harry McAvoy and Emma Rogers, Nellie Malenburg and Rosa Blair, Fields and Leslie, Maggie Murray, and May Arnott. H. P. Williams, who has come on from Washington, will assume the direction of the amusements. T. F. Thomas and Lottie Russell and Tommy Granger remain, the rest of the co. going to Providence.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): New York Criterion co. played Freaks 4th, 5th, and matinee, to fair business.

Peck's Grand Opera House (Clark Peck, proprietor): Amateur charity entertainment 3d, 4th, and matinee 5th.

New Haven Opera House (John M. Near, manager): Jay Rial's co. played Uncle Tom here 1st and 2d, to fair business. The 4th and 5th brought the Boston Theatre co., who played Voyagers in the Southern Seas.

WATERBURY.

City Hall (Jean Jacques, manager): The Waterbury Church Choir Pinafore co., assisted by Eva Mills, gave two fine performances 3d and 4th. Coming: Joseph Murphy in Shaun Rhue 8th; Hill's All the Rage 12th; Salsbury's Troubadours 16th; Haverly's Colored Minstrels 22d. Mitchell's Goblins, booked for the 9th, have changed to the 23d.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Jan. 31, New York Criterion co., in Freaks, to large house. Performance good. Feb. 3, Jay Rial's Uncle Tom's Cabin co., to fair house. Booked: Joe Murphy, 11th; All the Rage, 18th; Haverly's Nigs, 21st; Den Thompson, March 14.

WILLIMANTIC.

Feb. 7, Abbey's Humpty Dumpty comb. Good business. Booked: Padgett and Bassett's Bric-a-Brac.

California.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): John E. Owens as Allan Tunewan, in The Man from Cattaraugus, opened Jan. 22, to a large audience, and made a great success as the honest, blunt cattle dealer. He appeared on the 28th and 29th as Higgins in Dr. Clyde. Booked: Metropolitan Theatre: Haverly's Mastodons Minstrels, 14th; Baldwin Theatre co., 21st; Emilie Melville Opera Bouffe co., 28th.

Colorado.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): The Colored Mastodons on the 4th. No particular attractions will be given until Mr. Langrishe returns.

Palace Theatre (Ed. Chase, proprietor): St. Leon and Lansing open 7th in Irish and Dutch business. Maidell, Fire King, closes, and Maggie Spins, vocalist. Enameled Beauty is the afterpiece, with Denver by Gaslight underlined for 7th.

Item: The London Varieties is doing fairly with a medium performance and co.

LEADVILLE.

Grand Central Theatre (William Nuttle, manager): Doing very good business with the Enchanted Uline. An entire change from the variety business is making the house quite popular.

Item: Howard and Sullivan's new theatre will be completed in about thirty days. It will be strictly legitimate.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Mary Anderson drew fine houses last week, appearing as Parthenia twice, Julia, Bianca, the Countess in Love, Evadne and Ion, which was given Saturday night to a full but not especially delighted house. Joseph Jefferson and Mrs. John Drew first of this week in The Rivals. Rip Van Winkle, Friday and Saturday. Goodwin's Froliques, 14th.

Ford's Opera House (John T. Ford, manager): Needles and Pins, by Daly's fine co., to delighted audiences last week. This week, Willie Edouin's Sparks co. in Dreams. Olivette, 14th.

Lincoln Hall (Pratt & Son, managers): Wilhelmj, Sternberg and Miss Fritch gave delightful concert 1st. Miss Fritch was in magnificent voice, and renewed the pleasing impression made when here before. The Bernhard-Listemann co., with Miss Amy Sherwin and Mr. Theodore J. Toedt, in concert 8th.

Theatre Comique (Jake Budd, manager): Frank Jones and Alice Montague in The Black Hand. Hines and Blossom, Daisy Remington, Charles Frey, Florence Marshall, Lord and Van Leer, Weston and Hanson, Conway and Farrell, Jake Budd and Billy Williams in fine bill.

Items: The friends of Miss Minnie Ewan gave that fine young soprano a rousing benefit, 2d, at Congregational Church. Miss Ewan was assisted by Mrs. J. S. Powell, who has a very fine contralto voice, Warren S. Young, Mr. Widney and others, under the leadership of Prof. Bischoff.—A Pirate crew takes possession of Odd Fellows' Hall 10th, 11th and 12th. Miss Bertie Crawford as Mabel.—Miss Fanny Morant, that fine impersonator of elegant old ladies, made her first visit to our city last week, since she was here some twenty years ago in Ford's co.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Jarrett and Rice's party in Fun on the Bristol 1st and 2d to good house. Katie Putnam and co. opened 3d in Lena the Madcap; 4th, in Old Curiosity Shop, as Little Nell and The Marchioness; 5th, Little Barefoot; and matinee Two Babes of the Woods will be given. Business good. Tony Denier's Humpty Dumpty will occupy the boards 7th and 8th. Lotta is billed for 11th and 12th. Sarah Bernhardt, 16th.

Items: Charlotte Thompson, who was announced to appear Jan. 31, gave us the cold shoulder, passing through here on her way to Tennessee.—Marcus R. Mayer, business manager of Sarah Bernhardt, who appears 16th in Camille, arrived 3d to conduct the sale of tickets. From appearances the receipts will be fully $4,000. Many will come from Knoxville, Tenn., Rome, Ga., Dalton, Augusta, Savannah, Macon and other towns to swell the crowd.—Mary Anderson will not be here before March.

MACON.

Ralston Hall (Turpin & Ogden, managers): Charlotte Thompson opened 28th, for two nights, in The Planter's Wife, Jane Eyre and East Lynne for matinee. Crowded houses 28th and matinee 29th, but sickness prevented a night performance. D'Oyly Carte's Pirates 30th and 1st, to two good houses Frederick Paulding played Merchant of Venice 3d, to a large and refined audience.

Masonic Hall (E. D. Irvine, manager): J. M. Collville 28th in "Supernatural Wonders, Medium Powers," etc. Poor show.

Items: John T. Raymond and J. K. Emmet have both cancelled.—Bridges Smith, the show-printer of this city, will issue a house-bill for Mary Anderson of an entirely new design, each containing a pendant of colognes.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Katie Putnam appeared, 31st, in Lena the Madcap. Feb. 1st, matinee, Twiddledom Twitters and The Daughter of the Regiment. At night, Two Babes of the Wood. A complimentary benefit being tendered by the citizens, the star extended her engagement to the 2nd, playing Little Nell and the Marchioness in Old Curiosity Shop, to a successful season.

AUGUSTA.

Augusta Opera House (N. K. Butler, manager): Frederick Paulding Jan. 31 in Fool's Revenge, and Feb. 1 as Salviati, the Silent Man, to fair houses, considering there were three shows in the city at same time. D'Oyly Carte's Pirates of Penzance are booked for 4th and 5th, and Katie Putnam for 7th and 8th.

SAVANNAH.

Theatre: The Pirates of Penzance played to largest house of season, 2d and 3d. Fred. Paulding to fair but appreciative audience, 4th and 5th. Milton Nobles is booked for 7th and 8th; Katie Putnam, 9th; Wilhelmj, 11th and matinee 12th.

ROME.

Nevin Opera House (M. A. Nevin, manager): Denier's Humpty Dumpty gave an excellent performance to an immense house. The receipts were $712.45—the largest of the season. Frederick Paulding, 11th and 12th.

Indiana.

INDIANAPOLIS.

Opera House (J. B. & G. A. Dickson, managers): Annie Pixley in M'liss, to good business, Jan. 31 and 1st and 2d. The performance was a passable one. While the support may be considered as only fair, and in many respects much poorer than on former visits, of the star, Miss Pixley, it must be said that her acting showed a decided improvement since her last visit, and the little lady acquitted herself nobly, and at once so captivated the large audiences present at each performance as to win many new admirers in the Hoosier capital. Her specialties were all new and rendered in a manner beyond criticism. While the story of M'liss as dramatized offers no plot of special value, it must be admitted, however, that as a work of a refined border drama it possesses many admirable features that are carefully brought out by an artist of unusual ability, with a character of a child, raised among miners and associates who are not supposed to have the most knowledge in the world of refinement and etiquette of the higher social class, and where roughness and "general cussedness" would most likely be expected to prevail. Therefore, in the portrait of this Child of the Sierras and its general frolicking style, Miss Pixley indeed renders a superb piece of character work, which in other hands would undoubtedly be a sad failure. Of the cast, McDonough, as Yuba Bill, was decidedly good, and the faithful presentiment of the vagabond Father was a capital piece of work, both in make-up and acting. The balance of the support, with the exception of Judge Beeswinger, might be greatly improved upon. The rest of the week this house remained closed. Booked: Sam'l of Posen 7th, 8th and 9th; My Partner 10th, 11th and 12th.

Park Theatre (J. B. & G. A. Dickson, managers): This house offered no amusements during the fore part of the week, while the Mendelssohn Quintette Club appeared on the 4th and 5th to only moderate business. The concert was a musical treat that is seldom surpassed, every number rendered in the excellent programme was presented in a perfection and finish that was truly gratifying. Of the new artist, Camilla Urso, her debut before an Indianapolis public was a decided success. Miss Nellini possesses a sweet voice under excellent control, and was well received. The co. closed to a fair house on the 4th.

English Opera House (Will E. English, manager): Rive-King Concert co. appeared to light house, owing to bad weather, on the 31st. However, with this staring them in the face, the excellent artists gave a fine performance that will merit them a full house on their return. Tuesday evening Redpath lectured to a fair house, the subject being on the present oppression of the Irish race in Ireland. The artist's effort was a creditable one, while no new or startling edicts were given that demand a special notice. The balance of the week was taken up by Kate Claxton and her co., the initial performance being Boucicault's drama of Pauvrette, followed by Frou-Frou and the ever welcome Two Orphans. With the exception of one criticism, Miss Claxton is, as of old, a wonderful artist, viz: There seems to exist a sameness after the character of her portrayal of Louise in all her repetoire. To a certain extent, as in Pauvrette, it is admissible, but certainly not in Frou-Frou; while Pauvrette opens a wide field of splendid character work, Miss Claxton's greatest success is scored in the Two Orphans, and to this, after having given the close study to her wonderful production of Louise, the blind girl, in which she has became famous—to this she should confine herself, while in the other characters, as in Pauvrette and Frou-Frou, she evinces careful study and good acting, undoubtedly her greatest and most famous work is accomplished in the Two Orphans, in which the

lady's name, coupled with the character of Louise, has made her famous. Her two performances of the Two Orphans gave crowed houses. The matinee yielded over $800, which alone speaks for her popularity, and undoubtedly verifies the above statement. The support was especially strong, and the engagement of the lady was a decided financial success. Booked: Fanny Davenport, 7th, 8th and 9th. Janauschek, 10th, 11th and 12th.

The Variety Theatres: The Zoo and Academy of Music have played a successful week, while the artists were hardly up to those of the former week. The performances of both houses were creditable.

Items: The new lodge of the Elks will shortly be organized in this city, and will be composed largely of the members of press and profession.—Sarah Bernhardt will appear in Indianapolis the latter part of the present month, with the Dicksons. Already advance instructions have arrived, and the ushers are seeking the kid and the white tie. No kid, no usher.—William E. Sheridan will appear at English's in the spring in a series of Shakespeare's dramas, and will be supported by Mrs. Annie Fox-English and Mrs. J. H. Anderson.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): Miss Kate Claxton, 2d, to a fine audience. Pauvrette, frechristened The Snow Flower, was presented in a very ordinary manner, Miss Claxton having settled into a monotonous style of delivery, strongly suggestive of Louise in the Two Orphans. Miss Marion Cone, a sister of Miss Claxton, gave a very pleasing rendition of Louise. Edward Arnott sustained the trying role of Bertrand most acceptably; the remaining parts were unworthy of mention. The scenic features were fully up to the resources of the house. Business very good. Sol Smith Russell and co. presented Edgewood Folks to a very good house, notwithstanding a very violent storm. The co. is but ordinary. Russell's specialties alone saved the performance from utter insipidity. Miss Carrie McHenry in the leading female role did what little was allotted her in a pleasing manner. Booked: 16th, Baker and Farron; 17th, John T. Raymond.

Academy of Music, (H. S. Mensch, manager): The Colored Ideal Concert co. appeared here last evening to an immense audience, the entertainment proving highly entertaining.

Bijou Theatre (Major R. L. Smith, proprietor and manager): Business at this popular house, despite the extreme cold weather, continues big. The management has introduced a female minstrel scene in the first part, the innovation catching on at once. Owing however to the unfortunate fact that the house, Feb. 4, took fire by a stove overturning, the management for the time are crippled. The damage to the house was slight, yet enough to close it for about two weeks. Charles King, banjoist, had his right arm broken. The co. will be played the balance of the week at the Academy, by special contract with Manager Mensch, of that house. Departures: Feb. 5th, Charles H. King, Chicago; Sallie Marks, Louisville, Ky. Arrivals: Feb. 7th, Dolan Bros.; Walton and Denier; Miss Bertha Waring.

Item: H. H. Fales, representing the Redpath Lyceum Bureau, was in the city Tuesday, negotiating with local managers for the production of several attractions, consisting of the Swedish Ladies Musical comb. and the Hindoo Jugglers.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Mendelssohn Quintette Club gave concert 3d to small but appreciative audience. Mr. and Mrs. George S. Knight, 5th, presenting Otto at the matinee and Bartley Campbell's new play, Government Bonds, in the evening. Coming: Robson and Crane in Our Bachelors, 8th; Charlotte Thompson, 10th, in The Planter's Wife, for the benefit of the Terre Haute Light Guards.

Items: Sarah Bernhardt and troupe passed through this city Jan. 30, en route to Cincinnati. Some speculators tried to make arrangements to get her to play here one night this month, and they offered to pay $2,100 and hall and advertising. But as Mr. Abbey would not take less than $2,500 and expenses, they could come to no agreement.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): The Rive-King Concert troupe Jan. 1, to poor house. The co. is composed of both good and indifferent. Mme. Rive-King was too indisposed to play.

Items: This is Charity week, the Grand being occupied most of the time by home talent for the benefit of the city poor.—Camilla Urso and Mendelssohn Quintette Club at the Grand the 7th.—Manager Vaughan closed his brief managerial career the 7th.—The Grand, which was sold to Vaughan Bros. under redemption, is again the property of J. W. Free, of Chicago. J. J. Russell will act as agent.

COLUMBUS.

Opera House (John Doup, manager): Sprague's (?) Georgia Minstrels gave a poor show to a poor house, 2nd inst. The Agnes Wallace Villa Combination gave an Uncle Tom matinee, and A Daughter of the State at night, 5th inst. The troupe is fair. Booked: Julia Rive-King Concert co. 9th inst.

Item: Albert Gaston, the well-known acrobat and pantomine clown, is spending a few days at his home in this city.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Mr. Ben Maginley's comb., in Deacon Crankett, played to a fair house on Feb. 1. The performance was first class in every respect. Anthony and Ellis' Uncle Tom comb. to splendid business, 4th and 5th. Performance only fair. Robson and Crane comb. in Sharps and Flats, to good business, on 7th. Booked: 9th, Charlotte Thompson comb. in The Planter's Daughter; 16th, Kate Claxton comb.; 21st, Wilhelmj Concert co.; 28th, Sarah Bernhardt—probably.

VINCENNES.

Green's Opera House (Wm. Green and Brooks & Dickson, managers): Maginley's Deacon Crankett co. 2d, to good business. Ben Maginley, the Deacon, seems natural in the character and he is a great favorite here. His support is good. Booked: 15th, Kate Claxton; M. B. Curtis and Rive-King later in month; March 4, Buffalo Bill, with the probability of the reappearance of the Corinne Merriemakers.

WABASH.

Opera House (A. H. Benham, manager) Remenyi Concert co. to an immense audience Jan. 31. The Arabella Root Concert co. gave a very ordinary entertainment to fair house 4th. Booked: William Parsons' lecture, 17th; Kate Thayer Concert co. April 7.

ZANESVILLE.

Black's Music Hall (Charles Grigsby, manager): Nothing billed this week.

Opera House (John Hoge, manager): Nat Goodwin's Frolques played one night to small audience 3d. Coming: Neil Burgess in Widow Bedott, 7th.

TERRE HAUTE.

Mr. and Mrs. George S. Knight presented, for the first time, their new play, entitled Government Bonds, on the 5th, before a very large and appreciative audience.

BRAZIL.

Turner's Hall (Abe Turner, manager): Joseph Lewis in The Patriot Sons 1st to 5th, to good business, with strong co. Nothing booked.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): Rive-King Concert co. Jan. 22, to a good house. Gilmore's Congress of Attractions, 25th, to standing room only. Minnie Palmer, Feb. 1 and 2. The first night she gave Boarding School; the second night, Pigeon the Torment, to big houses. Booked: Hartz, 7th, one week; Charlotte Thompson, 14th and 15th.

Items: Derby Hall has been quiet since 17th and 18th, when Herne's Hearts of Oak held the boards to good business. An Arabian Night is billed for the 8th.—Tillotson & Fell are making bookings on their circuit for a number of attractions, among which are Rive-King Concert co. and Madame Rentz's Minstrels. Their success with Gilmore's Congress and Gilmore & Miaco's Humpty Dumpty was very flattering.

MONMOUTH.

Union Hall (R. H. Shultze, manager): An Arabian Night co. Feb. 1st, to a good house. Forbes and Cotton co. 2d, to small house, in sensational play of Black Diamonds. Ben Cotton and Little Idalene are old favorites here. Carnival of Authors, by local talent, in Union Hall 3d, 4th and 5th. Booked: Gilmore and Miaco Humpty Dumpty co. Feb. 14; Minnie Palmer, Feb. 28 and March 1; Gulick and Blaisdell's Minstrels, March 19; Kate Thayer, March 29.

AURORA.

Nothing this week. Billed: Minnie Palmer's Gaiety co., 9th; Remenyi Concert co., 11th; Arabian Night, 12th; Gulick and Blaisdell's Minstrel Congress, 21st; Standard Theatre co. in Rooms to Rent, 28th; Lamkin's Musical Minstrel and Novelty co., March 7; Gilmore's great four shows in one, 22d.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Nothing this week.

Gaiety (John Long, manager): Going on the 5th: Harry Fielding and Maggie Walker, James Riley, Josie Wade and the Du Pell Bros. Coming 7th: Gibson and Binney, Ada Burnett, Grace Burton, John Carroll and Verona Carroll.

QUINCY.

Opera House (Dr. P. A. Marks, manager): An Arabian Night was performed here Jan. 28 and 29, to small houses. The play does not possess the "staying or deserving qualities." George S. Knight in Otto 31st, to crowded house. Co. good. Corinne's Merriemakers 5th, to good business. Booked: B. F. Underwood 6th and 7th.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Rival Concert co. to fair house 26th; 29th, Minnie Palmer's Gaiety co. played to good house. Feb. 4, Gilmore and Miaco's Humpty Dumpty to full house. Booked: Rive-Kingt Concert co. Feb. 14, 15, 16; Hartz, 15th and 16th.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Feb. 1st, Haverly's New United Mastodons to fair business. 3rd, Minnie Palmer's Gaiety co., to good business. 4th and 5th, the Cotton & Forbes Comedy co. in True Devotion, Uncle Tom's Cabin and Black Diamonds.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): Nothing booked until 11th, when we have Minnie Palmer's Gaiety co. Dates closed for balance of month are: Feb. 23, Gulick and Blaisdell's Minstrels; 25th and 26th, Forbes and Cotton co.

Iowa.

DUBUQUE.

Opera House (G. D. Scott, manager): A more amusing entertainment than the one given by the Corinne Merriemakers, 2nd and 3rd, with matinee, was never presented to a Dubuque audience. Benjamin & Gorton's Original New Orleans Minstrels billed for 8th. Remenyi Concert co., 17th, for Library Association.

Item: It is rumored a fine new Opera House is tobe built here before the opening of next season.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): The Forbes and Cotton comb. came 1st in Black Diamonds to well filled house, giving satisfaction.

Items: The Cotton Family, consisting of Ben Cotton, Nellie Cotton and their little daughter Idalene, retire from the Forbes and Cotton comb. 5th.—Mr. Forbes intends organizing an Uncle Tom co.

COUNCIL BLUFFS.

Dohany's Opera House: Rice's Evangeline co. on the 2d, to crowded house. Booked: Anthony and Ellis co. 7th and 8th; Bartley Campbell's Galley Slave 10th; John Dillon co. 14th.

Academy of Music: The management of this house has changed hands, Mr. Adolph retiring and Mr. Peterson succeeding. Business as usual.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Mrs. Joshua Whitcomb Jan. 28, 29 and matinee to good houses. Feb. 3, Herne's Hearts of Oak to fair house. Booked: Bartley Campbell's Galley Slave, 14th and 15th; Prof. McCumber Eclectic Light, 16th; New Orleans Minstrels, 19th; Remenyi Concert co., 28th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Herne's Hearts of Oak 6th to good business. Booked: Donovan's Tennessecans, 7th; Annie Pixley, March 2; Maggie Mitchell, 4th; Gilmore and Miaco's Humpty Dumpty, 12th; Kate Thayer and Spanish Students, 23d.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Jan. 31, Roland Reed's Arabian Night co., to good house. Haverly's Mastodon Minstrels 4th, to immense house. Coming: Leavitt's Grand Opera Burlesque co. 10th; Gilmore and Miaco's Humpty Dumpty troupe 16th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Janauschek came 2d and 3d in Deborah and Mother and Son to good houses. The audience both evenings were well pleased. Her support is strong. 4th, Corinne Merriemakers to good business. James Redpath lectures on Ireland the 8th.

BURLINGTON.

3d, Haverly's Mastodon Minstrels, to the best house this season. Owing to the small stage the entire co. did not appear in the first part. The performance was only fair and did not come up to public expectation.

Item: Gulick-Blaisdell's Arabian Night co. failed to come to time Jan. 27. Stronger inducements kept them in Quincy two nights. Miss Blair, of this co., will always be a favorite here.

POSTVILLE.

City Hall (R. N. Douglass, manager): Mason and Morgan's Uncle Tom co. played 29th to the largest house ever known here; a number of people failed to gain admission. The play was very well rendered and gave satisfaction.

Kansas.

LEAVENWORTH.

New Opera House (W. Atchison & Co., managers): Damon and Pythias was played 2d, to good business, by the Pythian Dramatic co. of Kansas City. Big Four Minstrels, on their route to San Francisco, played 3d to good business.

Opera House (L. Wood, manager): Galley Slave, under management of W. H. Power, was given 2d, and Dr. Clyde 3d, to crowded houses. The co. good.

German Theatre: Bajazzo was played 30th, to large audience, and gave satisfaction. The Two Orphans will be given 6th.

TOPEKA.

Lukens' Opera House (Samuel Lukens, manager): Laura Dainty gave a pleasing entertainment to a good house, 28th.

Crawford's Theatre (L. M. Crawford, manager): The Walters comb. closed a successful two weeks' engagement here 24th. Rice's Evangeline appeared 27th, to a packed house. Bartley Campbell's Galley Slave Jan. 31 and Feb. 1 in Galley Slave and Dr. Clyde. Business only fair. Big Four Minstrels to large house, 2d. Gulick and Blaisdell's Minstrels are extensively billed for 4th.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Mahn's Comic Opera co played a week's engagement here, closing 5th, to fair business. Next week Robson and Crane play their first engagement in Louisville, opening 9th for four nights and matinee. Lotta comes 14th for one week.

Opera House (Brooks & Dickson, lessees): Deacon Crankett was presented at this house the last three nights of the past week to light business. The play is pure and healthy in tone and made a good impression. The house is closed next week. Booked: Haverly's New Mastodon Minstrels, 14th and 15th; Manager Warner's benefit, 16th; Soldene Opera co., 17th, 18th and 19th.

Masonic Temple (B. F. Hodges, manager): Sprague's Georgia Minstrels made one night stand 5th, to a good house.

Knickerbocker Theatre (Nellis Borden, proprietor): Manager Borden finding his house too small to accommodate his patrons, has concluded to close the 13th and rebuild one of the finest variety theatres in the West.

Buckingham Theatre (J. P. Whallen, lessee): A fair show and a fair business. Several new people are announced for next week.

Metropolitan Theatre: This house was announced in the local papers to open in a few weeks under the management of John Morrissey, late stage manager of the Buckingham. The owner, Mr. Judah, assures me that such is not the case.

Items: The real estate transfers for this week state that the price paid by John T. Macauley for Macauley's Theatre was $40,000 instead of $88,000 as noted in my last.—The Mahn Comic Opera co. will produce Von Suppe's latest comic opera, Don Juanita, for the first time in Philadelphia about the middle of March. The story of the opera is on the military order, and the music is very lively. The orchestral parts were received by the co. this week from Europe.—Sarah Bernhardt passed through the city last Friday en route to New Orleans. The sale of seats for her engagement in this city, 21st and 22d, will commence at Macauley's 14th.

LEXINGTON.

Opera House (Richard Marsh, manager): This is the first week this season that the Opera House has been closed, caused by Annie Pixley cancelling her dates here at the eleventh hour. Feb. 10th and 11th a comb. called the White Comedy co. is billed for Joshua Whitcomb and Rip Van Winkle. They will not repeat their visit. Feb. 15th, Rice's Evangeline.

Items: We wired you account of accident to Arlington's minstrels. Billy Arlington has filed suit for damages against the stage co., which is a wealthy and influential one. It is certainly "worth something" to be plunged into an ice-cold river, with the thermometer below zero.

Maine.

LEWISTON.

W. M. Chamberlain, the popular and successful manager of Music Hall, has resigned, and the hall has been leased for three years to Charles Horbury. The season will commence under the new management with two nights of Uncle Tom's Cabin, by Jay Rial's co., Feb. 8.

BIDDEFORD.

City Hall (John Garside, manager): The following attractions are booked: Around the World in Eighty Days, 14th; Baird's New Orleans Minstrels, 17th; Rial's Uncle Tom's Cabin co., 22d and 23d; Denman Thompson, March 27th; Maginley's Deacon Crankett, 31st; C. L. Davis, April 12.

PORTLAND.

New Portland Theatre: 4th and 5th, Jay Rial's Uncle Tom's Cabin co. to large and well pleased audiences. Booked: Haverly's Colored Minstrels; 10th, 11th and 12th, Around the World in Eighty Days.

City Hall: Booked, 16th, Ideal Opera co. in Fatinitza.

BANGOR.

Norombega Hall (Buskin Club, managers): 4th, Mrs. H. E. H. Carter's English Opera co. in Fatinitza, to a highly pleased audience. Booked: 11th and 12th, Uncle Tom's Cabin, by Jay Rial's co.

LEWISTON.

Music Hall (Charles Horbury, manager): Booked: 15th, the Boston Ideal Opera co. in Fatinitza.

Massachusetts.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Jan. 31, Gus Williams in Our German Senator, to one of the smallest houses of the season. Feb. 2, the so-called Fifth Avenue Theatre co. in in Two Orphans. Miss Pauline Markham was advertised as the leading lady, but failed to put in an appearance. Feb. 5, Nick Roberts' Humpty Dumpty matinee and evening to fair business. Booked: Abbey's Humpty Dumpty, Feb. 8; Haverly's Colored Georgia Minstrels, 16th; Salsbury's Troubadours, 19th.

Mechanics' Hall (W. A. Smith, secretary): The Frog Opera was brought out here Feb. 3, 4 and 5 by a local cast. It was quite a success. Booked: Boston Ideal co. in Chimes of Normandy Feb. 10; Jay Rial's Ideal Uncle Tom Feb. 11 and 12.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Jay Rial's comb. in Uncle Tom's Cabin 31st, to good business. Troupe very fair. Mrs. Mattoon's Opera co. in Chimes of Normandy Feb. 1 and 2. Moderate business. This was the first rendering of the opera in this city, and it was finely done: Nick Roberts' Humpty Dumpty to fair business. Abbey's Humpty Dumpty 5th to big business. Troupe first-class. Booked: Mattoon Opera co. 9th; Commodore Nutt, 12th; Joe Murphy in Kerry Gow, 14th; Mitchell Pleasure Party, 16th and 17th; Salsbury's Troubadours, 19th; Barnum's show, 20th; All the Rage, 28th.

Items: Mr. Fred Ley, who took the part of Gaspard in Chimes, is to go to New York and study for the stage.

LYNN.

Music Hall (George W. Heath, manager): Martini's Grand Spectacular Aggregation comb. appeared the 4th and 5th in Eighty Days Around the World, to good audiences. The piece was put on the stage in good style, and many of the scenes were received with much enthusiasm. I have heard of some adverse criticism on this comb., in another city, but as presented here, the co. gave general satisfaction, and pleased their audiences. Booked: The Boston Museum co., the 16th, in The Guv'nor. Haverly's Colored Minstrels cancelled the 7th.

Odd Fellows' Hall: Professor De Florence, magician, opened 3d, in a gift entertainment. Poor show.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Voyagers in Southern Seas Jan. 31 and Feb. 1 fell far below expectation. The Tourists, 2d, drew a $650 house. Billed: J. Rial's Uncle Tom's Cabin comb., 7th and 8th; Mrs. Scott-Siddons in As You Like It, 10th; Nick Roberts' Humpty Dumpty co., 14th; Henry Ward Beecher in lecture, 15th; Genevieve Ward in Forget Me-Not, 16th; Den Thompson, 23d; Boston Ideal Opera co. in Fatinitza, 25th.

Music Hall (S. R. Hannaford, manager): A good entertainment has crowded this house every night.

Smyth's Opera House: Nothing booked.

LOWELL.

Music Hall (Emery & Simons, lessees): Boston Theatre co. in The Voyagers 2d, to a large house. 7th, Pauline Markham in The Two Orphans 8th. Mrs. Scott-Siddons in As You Like It 12th. Nick Roberts' Humpty Dumpty 17th. Genevieve Ward in Forget Me-Not, followed by the Boston Museum co. in The Guv'nor.

Mechanics' Hall: 1st, W. H. Sherwood, Daisy Hall and Florence Sherwood in concert, to a large audience. 4th, Juliet Fenderson Lloyd and Theresa Carreno Campbell, to a large house.

Urban Hall: George Riddle in Readings from Shakespeare 24th, 28th and March 3.

MILFORD.

John Murray and Grace Cartland 2d and 3d to fair business; 4th, Belle of Saratoga by William Willis Clark's comb. to fair house. Frank Beard, crayon caricaturist, has cancelled engagement for Feb. 9. Feb. 18, Mrs. Scott Siddons in As You like It.

Items: E. Whitney, manager of Lyceum Hall, has been confined to his house three weeks by rheumatic fever.—Crowded houses have been rare exceptions this season, and the number of entertainments has been in excess of the demand.

NEWBURYPORT.

Feb. 2, Jay Rial's Ideal Uncle Tom's Cabin co. to a good house. Booked: Feb. 14, Baird's New Orleans Minstrels; 24th, Abbey's Humpty Dumpty; March 12, Whitmore and Clark's Minstrels; April 7, Boston Museum co. in The Guv'nor; 21st, C. L. Davis co. Feb. 8, Concert by the Salem Cadet Band; 9th, Entertainment by Herrmann, the Illusionist, assisted by his son, Harry Herrmann; 10th, Select variety entertainment of home talent; 11th, Concert of the Adelphi Orchestra.

GLOUCESTER.

J. Rial's Uncle Tom's Cabin co. are billed to appear 10th, under local management. Baird's New Orleans Minstrels have some very pretty paper on the walls announcing their advent 11th, under local manager Bradstreet. Abbey's Humpty Dumpty co. come 22d. Manager Bradstreet has booked an attraction for March 16. Name not obtainable.

TAUNTON.

Music Hall (White Bros., proprietors): John Murray and Grace Cartland, in Folk Lore, the 8th, to a small but well pleased audience. The Jollities comb., in the Electrical Doll, the 9th, to a large house. The co. is a good one.

Michigan.

DETROIT.

Whitney's Grand Opera House: Manager Whitney has fully proved himself to be an enterprising manager, for unless he was so he would not have dared to go to the expense of experimenting upon Detroit theatregoers with a week of Pinafore. But he did, and the consequence was that he filled the house for six nights and matinee with the best people of the city. Never was this opera so well sung or acted as on this occasion. This week S. W. Piercy's Legion of Honor comb., for four nights and matinee. Next week Bartley Campbell's My Geraldine. Salvini and Mapleson's Italian opera are near engagements. February 21 Charlotte Thompson begins a week's engagement.

Detroit Opera House (Joseph Brooks, proprietor): Jay Rial's Humpty Dumpty drew good houses the first half of the past week. The last three nights and matinee Annie Pixley appeared as M'liss to fine audiences. Miss Pixley has improved materially since her last visit, and her talents were recognized by overflowing houses. She is charming and lively as ever, and the audience never seem to tire of her songs and speeches. Thursday night, Ben Maginley's new play, Deacon Crankett.

Music Hall: Remenyi and troupe closed the regular season to an audience of over 3,000 persons, who were delighted with the excellent programme.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Jay Rial's Humpty Dumpty co. played to good business 4th and 5th. The company is a fair one, and seemed to give satisfaction. This party advertise very heavily, and make a specialty of popular prices (25 and 35c.) Booked: 12th, Maggie Mitchell; 18th, Mr. and Mrs. Geo. S. Knight; 28th and March 1st, Hearts of Oak; 2nd and 3rd, Gulick & Blaisdell's Arabian Night co.; 4th, The Harrisons.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): Arabella Root's Concert co., billed for the 7th, have cancelled. Booked: Mr. and Mrs. George S. Knight 15th.

Items: Mary Livermore lectured before a good audience the 2d.—Manager Solomon is in Chicago negotiating for attractions for his house here.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): Baldwin's Brilliants drew fair houses 2d and 3d. Prof. S. S. Baldwin and wife in the expose of spiritualism and mediums were a success. Master Wesley Lyman, the boy tragedian, was very good in his impersonations. Booked: 5th, Dan Fitzpatrick in Kathleen Mavourneen; 7th, 8th and 9th, Boston Ideal Uncle Tom's Cabin co.; 10th, 11th and 12th, Herne's Hearts of Oak.

Conley's Varieties: Drawing good houses.

MINNEAPOLIS.

Pence Opera House (Miss Phosa McAllister, manageress): The new co., under excellent management, is doing good work. Destiny, Lancashire Lass and Factory Girl have been the attractions for this week.

Academy of Music (Herrick Bros., managers): Eva Fay in her Spiritual business Jan. 31, followed by Prof. Baldwin's Brilliants 5th and 6th in an exposure of Miss Fay, and introducing a few variety performers.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Jan. 28 and 29, Herne's Hearts of Oak to good business. An elegant co. of perfect artists and fine scenery. Feb. 1, Gulick and Blaisdell's Minstrels to only fair business; good show. 2d, Col. J. P. Sanford lectured under the auspices of Manager Craig's star course to a large and highly pleased audience. 3d, Rice's Evangeline co. to enormous business, but not as good a show as last year. Booked: 4th and 5th, Galley Slave; 7th and 8th, Hess Opera co.; 9th, Bondage, Charles Edwards; 10th, Hastings-Burt comb.; 11th, Heywood's Mastodons; 20th, Sarah Bernhardt.

Items: Manager Craig is meeting with flattering success on Bernhardt. One thousand dollars touched within two hours after the opening of the box office.—Manager Mel. Hudson, of Kansas City, is in town; he brings Rice's Evangeline co.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Booked: Gulick and Blaisdell's Minstrels, 20th.

New Hampshire.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): 3d, Jay Rial's Uncle Tom's Cabin co. gave the best rendition of the play seen here. Haverly's Colored Minstrels on the 8th, to good business. Booked: 9th, Martini's Around the World in Eighty Days; 14th to 20th, County Musical Convention; 22d, Blake and Norris' Jollities; 11th, Criterion Comedy co. in Freaks.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Maggie Mitchell finished one of the most successful engagements she ever played in this city, Saturday evening, when she appeared in her well-known character of Amy, in Little Barefoot. She was very ably supported. For this week the well-known favorite, Barney Macauley, will appear in his justly celebrated character of Uncle Dan'l in A Messenger from Jarvis Section. As Mr. Macauley is an old Buffalo boy, we feel an unusual interest in the great success with which his play is being received. The following week the Hoey and Hardie comb. in Mr. Hoey's new drama, A Child of the State. The following week Buffalo Bill comb. two nights.

Adelphi (Joseph Lang, manager): The entertainment offered last week drew large houses, and if this week's bill fails to do so, it will not be for the want of first-class talent.

Items: Mlle. Litta sang to a very poor house at the hall last Tuesday evening. Litta certainly stands at the head of the modern concert singers of our day, but Buffalo people fail of appreciation of some of our best artists, hence the reason many of them give us the "go by."—The Globe Theatre co. will produce The Guv'nor at the Hall Wednesday evening.—Professor Reynold, the Universalist, has St. James Hall for the week.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Feb. 1, Frank Mayo in Van the Virginian. The piece failed to give general satisfaction. The acting of the star and Miss Affie Weaver was excellent. The balance of the support quite capable. Davy Crockett was given 1st. French's Views of India, accompanied by a short performance of some Hindoo jugglers, 5th, to average business. Entertainment good. Bookings: Palestine Arabs, 10th; Buffalo Bill, 12th.

Grand Opera House (P. H. Lehnen, manager): Attractions were at the other house during the week, consequently the above theatre remained closed. Booked: Hoey and Hardie's Child of the State, 10th.

Items: Wm. Otis Moffitt will lecture in reply to Col. Ingersoll, at Chase Music Hall, 8th.—Peck's Dime Museum Feb. 7, one week.—W. W. Fowler, advance for Sol Smith Russell, is in the city.—The interior of Wieting is being repaired.—Our theatres should be better heated.—The price of tickets for Mapleson's Opera co., which will be here March 3, has been placed at $3.—Notwithstanding the statement made by Manager Lehnen that Salvini had cancelled, and that probably Mlle. Bernhardt would do the same, our local press still speaks of their coming as if it were an assured.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): An intensely interesting play, A Child of the State, was splendidly acted by the Hoey and Hardie comb. during the past week to remunerative business. 7th, one week, Mary Anderson. 14th, Sparks co.

Martin Opera House (Col. Foote, manager): The Fakir of Ava and Whiston during the week to first-class business, over two thousand tickets being sold for the Saturday matinee. 7th, Durur and Bailey Wrestling Match. 8th, Buffalo Bill.

Tweddle Opera House (William Appleton, Jr., manager): 3d, Boston Glee Club to light house. 15th, Salvini in The Gladiator.

Wood's Novelty Theatre (C. H. Wood, manager): Only a fair business during the past week. It is rumored that P. Curley, manager of the Grand Central Theatre, Troy, will shortly become manager of the Novelty. Business of late has not been very prosperous at the house.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): The Annie Hotchkin Prodigies Concert co. appeared 4th to

[CONTINUED ON EIGHTH PAGE.]

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Mirror Letter-List.

Allen, W. W.	James, W. St. G.
Adrion Rose	Jackson, Minnie
Arnold, T.	Kruger, Jacques
Adele, Helen	Kemble, Frances.
Burbank, A. P.	Kenyon Lida
Baker, Ettie	Knight, Geo
Bloom, E. L.	Keene, Thomas
Belgarde, Adele	Linden, Earnest,
Barnes, W. D. (3)	Lawrence, L. F.
Belden, Clara	Lafayette, Ruby
Bonner, Robert	Levanion, Alfred
Belmont, Grace	Langdon, W. B.
Bassett, Chas.	Leaver, Grace
Blake, O. W.	Langley, Josie
Barnes, W. Elliott	Lewis, Helen M.
Campbell, Wm. H.	Lewis, Morris
Chester, Amy	Mackenzie, Archie
Callahan, James A.	Manning, F. M.
Costello, James	Morrison, James
Clapham, Harry (2)	Miller, Joaquin
Carina, Mme.	Mills, Harry. (2)
Callender, Manager	Marston, E. W. (5) telg
Cavendish, Ada	Mackay, F. F.
Clarke, Harry	McCullough, John (4)
Church, Edw. A.	Murphy, Joseph
Chambers, Augusta	McKay, Andy
Conner, Capt.	McDonald, Phil A.
Curti, Carlo	Montgomery, Mr.
Colton, Harry	Mordaunt, Miss M.
Chandos, Alice	Morton, Charles
Champness, E.	Mayer, M. E. (2)
Clifford, Adam F.	McNeil, Fanny
Delmar, Emily	Nellie (9)
Dayton, Lillian,	Nelson, W. B.
Dalziel, D.	Newcomb, Bobby
Demerest, G. W.	Oates, Alice
Darling, Bessie.	Obermiller, Louise
De Castro, M.	Price, Lizzie
De Estee, Helen	Pease, Harry
Dobson, Frank	Potter, Helen
Dunn, Julia E.	Prescott, Marie
Du Breul, A. F.	Plaisted, P. S.
Drew, Frank N. Sr.	Plympton, Eben
Egbert, Annie	Potter, Estelle
Filkins, Col. Robert	Rogers, Jno R.
Forbes, Archibald	Rostetter, W. T.
Farrell, Minnie	Rigby, James
Fitch, Florence	Roberts, Richard E.
Frazer, Thomas	Rowe, Geo. Fawcett
Greaves, Estelle	Rebers, Sallie
Granger, Willis	Reynolds, J. P.
Goodwin, N. C.	Robson, Mat
Garret, H. C.	herrington, Georgie
Gosche, Jacob	Snyder, G. S.
Garthwaite, Fannie	Sargent, Harry (pkge)
Gayler, Frank C. (2)	Scott, Lester F.
Germon, J. D.	Sherman, John
Gran & Wolfsohn	Sothern, E. A.
Gillette, Will,	Stoddard, Helen M.
Gilmore & Benton	Stedman Edmund C.
Gould, W. W.	Sheridan, W. E.
Gunther, A. C.	St. Clair, Maud (2)
Hicks, Charles H.	Tannehill, Frank
Hartshorn, F. I.	Thorne, Ed F.
Holmans	Tanner, Rose
Herne, John F.	Travers, Helen
Hofele, F. W. (2)	Temple, Louise (4)
Hickey, S. M. (2)	Williams, Frank
Haywood, Mrs. J'sie (2)	Wood, J. R.
Howard, G. C. (2)	Warner, John
Houpt, Emily	Wall, Harry
Harold, Donald	Warde, Fred B.
Haywood, Louis H.	Weber, Sophie
Hill, Barton	Weber, Lisa
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Teaching Us How to do It.

It seems that there are still some people who believe in the educational curriculum described as teaching your grandmother how to suck eggs. An English gentleman was kindly sent all the way across the Atlantic, passage paid, from the London Criterion, to show Manager Wallack how to put Where's the Cat? upon the stage. Another English gentleman has been sent over from the London Royalty, all charges paid, to teach Manager Henderson how to put Billee Taylor upon the stage at the Standard. These educators are very kind to come over to this blarsted country, don't you know, and instruct our people how to get up plays, drill choruses and ballets, set the stage, arrange the scenery and secure a proper tout ensemble. We do not know how under the sun we have got on without them so long, and what we shall do in our benightment when their engagements expire and they are recalled to London and civilization.

If ever there was a case of carrying coals to Newcastle this importation of people to show us how to get up plays is that case. Plays of all kinds are better and more artistically put upon the stage in this country than England ever dreamed of in her wildest vanities. We will not speak of Where's the Cat? a mere German farce which has been surpassed here so many hundred times that comparisons would be ridiculous; but take Billee Taylor, which the Englishmen ought to know all about, since it is their own operetta. In many respects it is like Pinafore, and we will instance Pinafore itself as an example. When Gilbert and Sullivan arrived in this country great stress was laid upon the fact that we should now see the opera as the authors designed it. What was the result? A flat failure. We had produced Pinafore in a manner compared to which all that the Londoners could do, with the authors to advise and direct them, was positively shabby. The authors were obliged to acknowledge this and went home and adopted our methods when they had started out with the idea of teaching us how to do it. So it will prove with Billee Taylor and with every other piece offered for comparison.

The English theatres before and behind the scenes belong to the dark ages in contrast with their American rivals. We have the handsomest, the most elegant, the most comfortable play-houses in the world. Our stages are two, three and four times larger than the English. In the arrangement of the scenery they are far behind the age. In furnishing and dressing the stage they have made no advances since the time of Madame Vestris, while we have taken advantage of every modern improvement, every novelty, every luxury. When one of these instructors goes to the Union Square and sees scenes set as they are at no other theatre in the world; when he goes to the Madison Square and sees the magical double stage; when he goes to Daly's and sees the tasteful magnificence of that establishment, one would suppose that, but for his native British cheek, he would be anxious to become a student of the art and go home as a missionary instead of attempting to propagate his old-fangled ideas here in this metropolis of theatrical enterprise and progress.

The Poe Memorial Benefit.

A magnificent programme which ought to attract a full house is offered for the Poe Memorial benefit. Many of the best and most distinguished members of the profession take part in it and lend it their names or their services or both. If the occasion had been some great public charity or a compliment to some great actor the profession could not have taken up the matter more earnestly and sympathetically and devoted to it more time and attention. Yet when it is all over ask any of the actors or actresses concerned in it what it was all about and none of them can give you a satisfactory answer. One volunteered because another did. Some gave their services because they saw their managers were on the committee. Others because it seemed to be a popular thing to do so. Others because some of the critics were interested in it and it was sure to be well written up in the papers. Others because they were called upon to fill up a cast. Actors are such good-natured people that you have only to ask them to do anything in the way of benefits and they cannot say "no," although they may be overworked and overstudied in their regular engagements.

Who was Edgar Allan Poe? A poet who drank himself to death prematurely after having wasted the most brilliant opportunities, alienated all his friends and said everything bitter and untrue about all his contemporaries. How was he connected with the stage? His father and mother were English actors who played at Boston and for a brief space at New York, utility people who had their little day, or night, and faded away and left no impression upon the profession. Upon this slender thread of a father and mother connected with the profession this great Poe Memorial Benefit hangs. If it were a benefit to put up a memorial for Poe, the actor, or for Mrs. Poe, who was a pretty little actress in her day, we might be able to understand it; but what Poe, the poet, had to do with the theatres we are unable to appreciate. He wrote "The Raven" and actors recite it; but actors have recited "Woodman, Spare that Tree" and there was no memorial benefit to the author. The memory of Poe is nothing to the profession and has nothing to do with the profession. Never was there a more bold, impudent and baseless claim, and yet never—not even for George Holland or Dan Bryant or John Brougham—was a claim more richly honored.

But the easy answer to all this is that the money does not come from the pockets of the profession but from the public. So it does; but the money is paid to see the professionals, not to honor Poe. The public do not care a snap of the finger about Poe. They will not buy his poems. They will not buy any books about him. William Fearing Gill, of Boston, the half-publisher, half amateur-reader, who has been prominent in getting up this benefit, knows this perfectly well; for he has got up a book about Poe which he has been trying in vain for years to peddle off. The public pay their money to see the splendid collection of actors and actresses announced for the benefit. Stand at the door and ask them to give five cents apiece extra to Poe and they would laugh at you. They buy their tickets to see ten performances at the price of one and never give Poe a passing thought.

The whole affair, then, is a vast mutual admiration society, with Poe for an excuse. Critics who think themselves poets inveigled the managers into it, the managers not wishing to seem uncultured and indifferent to poets. The mighty heart of Bartley Campbell was moved to take part in the affair, although he cannot recite Poe's "Raven" from beginning to end for a leg of mutton with trimmings—man and money ready at this office. The grave and tearful Willie Winter appears arm in arm with Bartley. Behind them is the solemn face of Steele Mackaye. Manager Palmer, who read Poe, as he read everything else, when he had charge of the Mercantile Library, joins the procession. Then all the other managers, critics and actors join in. Nobody feels like being left out in the cold or accused of being ignorant of Poe. Salvini acts for Poe—how well he must know him! Clara Morris acts for Poe. Agnes Robertson acts for Poe—how devoted she must be to his memory! John T. Raymond, a regular student of poetry, acts for Poe. McKee Rankin, who wrote most of his verses, acts for Poe. Signor Tagliapietra sings for Poe. Catherine Lewis, another devoted admirer, laughs for Poe. Gilmore's Band plays for Poe. Wallack's company, the Union Square company, the Madison Square company, all act for Poe. And, when this benefit is over, and they go home and look at themselves in THE MIRROR, how they must blush for their good-natured foolishness!

The indiscretions of the stage youth are something alarming. There were thirty-three marriages in the profession last month.

Adam was the first man who didn't have to mount a theatre chair to get a squint at the stage over a woman's bonnet.

There isn't quite so much reading matter on a promissory note as there is on a theatre programme, but a man will ponder over it much longer.

"Oh, shame, where is thy blush?" We know. It is hidden between the wrinkles and purple ridges of the eyes of the bald-heads at Niblo's.

Mr. Duff says to be kissed by a white man would drive Daly's Nautch girls crazy. We have often wondered at the antics of the New York girls, but could never divine the reason till we heard this.

A young hoodlum, after striking an inoffensive boy in the face in front of the Park Theatre the other evening, slipped and fell beneath a horse's heels, and it seemed for a moment that the wrongs of an outraged community were about to be avenged.

Col. Haverly.

The pleasant features of the redoubtable Colonel ornament our first page to-day. We have been induced to give them the benefit of THE MIRROR'S extensive circulation, (knowing the innate modesty of the Colonel about having his photograph made public), that a great and glorious public may gaze upon one of the most indomitable managers the world has ever produced. No other manager of modern times has manipulated the movements of so many enterprises at the same time, and but few persons, in or out of the profession, have evinced the sagacity, coolness and determination under the most untoward circumstances that have characterized the career of this now world-famous manager. Col. Haverly is now in Chicago developing plans for his new theatre in that city, which will be completed, it is expected, within six months.

Sam Colville on Michel Strogoff.

The arrival yesterday from Europe of Samuel Colville created a little breeze among managers, who are aware that he brings with him the sensation of the day—D'Ennery's adaptation of Jules Verne's popular story of Russian adventure, Michel Strogoff. Knowing the public interest attached to Mr. Colville's mission, a MIRROR reporter presented himself before the oleaginous manager this morning as he was about to jump into a coupe in front of the Westminster Hotel.

"THE MIRROR wants an outline of your doings abroad," said our reporter.

"All right, my boy," he replied, patting familiarly the reporter's rheumatic shoulder; "but I'm in a deuced hurry just now, as I've got to go to the Custom House to look after my paraphernalia. Any other time——"

"Just a few words?" interrupted the scribe.

"Well, to THE MIRROR, yes. Cabman, just hold on a moment."

"What have you done?"

"Well, as you probably know, I have purchased the exclusive right for the United States to play Strogoff and The World. I tell you, my boy, Strogoff is the greatest spectacle ever put upon the stage. Why, in Paris it cost $96,000 before the curtain rose on it. There is no ballet in it, but there are thirty horses and about two hundred people on the stage at one time, and thirteen beautiful tableaux. The principal characters are equally divided between six or eight people, there being no star part in it."

"Did you bring any people with you?"

"No; we have talent enough here—and good talent too. It will be played just as well as in Paris."

"About what time will it be ready?"

"Well, we are going to work at it immediately, and we hope to open at Booth's early next month."

"What paraphernalia did you bring with you?"

"Everything—the mountings, properties and scenic effects—the grandest we have ever had here."

"How about The World? You say you have the exclusive right for the United States?"

"Yes; it cannot be produced without my consent."

"The Wallack management has underlined it for some time."

"Yes. And I gave them to understand that I could prevent its production there. But it is possible I may not interfere with them, for my relations with Mr. Wallack are pleasant and amicable."

"You will then let them produce it?"

"Probably. But my time is limited. I will be happy to furnish THE MIRROR with any further information at my office, as soon as I get some of the brine out of my system." So saying, he bid us adieu and jumped into his coupe.

The following statement relative to Michel Strogoff, as published by a Paris contemporary, will give an idea of the enormous outlay attending its production in the French capital. Besides the outdoor employes, such as box-office clerks, comptrollers, box openers, etc., each performance of the above piece requires 650 persons, viz.: 80 scene-shifters, including auxiliaries; 400 supernumeraries, 50 dancers, 50 musicians, 40 tailors, dressmakers, maids, hairdressers for both sexes, servants, etc., and 30 actors and actresses. There are also 30 horses. All this costs about 2,200f. for each performance, divided as follows: Actors and actresses, 800f.; ballet and orchestra, 500f.; supernumeraries, etc., 300f.; stage and office expenditure, 300f., and horses and grooms, 100f. Before the curtain rose on the first performance, the expenses of getting up the piece amounted already to 340,000f., divided as follows: three months of rehearsals at about 7,000f. per month, 20,000f.; 21 non-performance evenings, 50,000f.; scenery and decorations, 100,000f.; costumes, 160,000f. This last is the most expensive item, and the enormous sum it requires will be readily explained by the following details: Each of the "chevalier-gardes" uniforms cost 310f.; the helmet alone is worth 120f. The costume of each of the twenty Georgian warriors forming the retinue of the Feofar costs 600f., to which must be added 200f. each for shields, lances, bows and arrows. The costumes of the Emir's guards, in red velvet with gold trimmings, which raise admiration to the highest pitch, are adorned with gold lace trimmings, each costume requiring 120 metres of it. The twenty costumes require, therefore, 2,400 metres of lace at 5f. per metre, or 12,000f. for trimmings only. The above details show how judiciously the purchases must have been made in order not to exceed the sum of 160,000f. put down for the dresses.

A Brief Talk with Steele Mackaye's Secretary.

THE MIRROR sanctum was honored with the presence of W. Frank O'Brien, Steele Mackaye's secretary, Wednesday afternoon.

"What does Mr. Mackaye think of Mr. Mallory's answer?"

"He emphatically and specifically denies the statements made by that gentleman."

"Is it true that Mallory purchased Hazel Kirke from Dion Boucicault?"

"No. Boucicault never owned any part of Hazel Kirke, but had a half interest in two acts of a play called Cast Adrift, some years since, some of the incidents of which were used in Hazel Kirke. The money invested by Boucicault in Cast Adrift has been repaid him."

"Mallory claims Mackaye is his debtor."

"On the contrary, Mallory owes Mackaye a very large sum of money."

"Mallory claims Mackaye was manager of the Madison but in name."

"Any member of the theatre will prove the direct reverse of this."

"What does Mackaye think of the conduct of the Mallorys?"

"He thinks it both unjust and unreasonable. Has their conduct been honest and consistent with the principle of the religious views they profess, when they have sought every legal quip and connived to delay their public vindication? Mackaye's complaint was sworn to; their answer was merely an unsworn legal statement, copies of which were served on the newspapers before Mackeye's attorney had received it."

PERSONAL.

WALL.—Horace Wall arrived in Paris on the evening of the 5th instant.

MOSS.—Charles Moss, of Wallack's Theatre, arrived from England last week.

GRANGER.—Maud Granger will start out again soon, under excellent auspices.

HAMLIN.—Manager Hamlin, of the Grand Opera House, Chicago, is in the city.

MASTODONS.—Haverly's United Mastodon Minstrels are now a little more than half seas over. They are expected from England on Saturday, and are to open in Brooklyn Monday night. Applications are pouring in by the score from out-of-town managers desirous of playing them.

TOOKER.—J. H. Tooker is now the junior partner in the firm of Jarrett & Tooker.

ELLSLER—John A. Ellsler has secured an additional three years' lease of the Pittsburg Opera House.

SPENCER.—Lillian Spencer was handsomely attired at the Children's Carnival ball Monday night.

ROWE.—George Fawcett Rowe will bring out his new drama at the Boston Museum on the 14th instant.

HAVERLY.—Col. J. H. Haverly left Saturday night for Chicago, to arrange the details of his new theatre to be erected there.

JEFFERSON.—After his season, which ends March 7, Joseph Jefferson will proceed to his Louisiana plantation and rusticate.

JAMES.—It is said that Louis James will head a company to take the road with one of Bartley Campbell's plays next season.

BOOTH.—Edwin Booth has informed a friend by letter that he will accept no engagements in the United States this year.

MURPHY.—Joseph Murphy has a new play in preparation which he thinks will eclipse all the Irish plays on the boards. *Nous verrons.*

CAT.—Rose Coghlan, John T. Raymond, Courtney Barnes, Agnes Elliott and Mrs. John Hoey were at Wallack's Saturday night.

CLARKE.—John S. Clarke, the celebrated comedian, arrived from Liverpool in the steamer Baltic, Saturday. He left immediately for Philadelphia.

CHARITY.—Among those noticed at the Charity Ball were Sara Jewett, Irene Ackerman, Arthur Wallack, Kate Bartlett and Theodore Moss and family.

SCHWAB.—Frederick Schwab has severed his connection with the Bernhardt party and come East. Sarah's French and Western English will suffer for a go-between.

FRANCIS.—Miss Fanny Francis, leading lady of J. K. Emmet's combination, has recovered from her recent severe illness and rejoined the company at New Orleans.

CAVENDISH.—The condition of Miss Ada Cavendish is encouraging, and she improves daily, though slowly. She will not be able, however, to act for some time to come.

MCCONNELL.—Miss Dean McConnell has been compelled to resign from the Davenport company on account of ill-health. She is at present visiting relatives in Hannibal, Mo.

GLOVER.—Lillie Glover, at one time a protege of Edwin Forrest, played her first star engagement in Philadelphia last week, which was favorably spoken of by the critics.

HARRIS.—Charles Harris, who came over from England to superintend the production of Billee Taylor, has been a victim of gout ever since his arrival. He has many sympathizers.

DEHAVEN.—Claude DeHaven writes to THE MIRROR that he will sever his connection with the Arabian Night company and will enter into an amusement enterprise of his own.

MARBLE.—Earl Marble has left the Boston *Sunday Budget* and has assumed control of the dramatic department of the Cambridge *Tribune*. He is an able critic and an accomplished writer.

DARRELL.—George Darrell, the English author-actor, commenced an engagement at Baldwin's, San Francisco, last Monday, appearing in his "mystic sensation drama," Back from the Grave.

JACKSON.—The leading lady of Snelbaker's combination, Virgie Jackson, has just fallen heir to $45,000 by the death of an uncle in Rio Janeiro. It is said she will now retire from the stage.

COLVILLE.—Samuel Colville, the veteran manager, arrived from Europe on Tuesday. He reports his trip successful, but that the home voyage played havoc with his internal arrangements. He was warmly welcomed by his myriads of friends.

HARRIGAN.—The friends of the popular Ned Harrigan will regret to hear of the death of his little daughter, Annie, which occurred last Saturday. Misfortunes never come singly. On the same day Harry Fisher, of Harrigan's Theatre, lost a young son.

FLORENCE.—Mrs. W. J. Florence is ensconced in her sumptuous quarters at the Grand Hotel, Paris, so a correspondent informs THE MIRROR, studying the leading female character in Mr. Florence's new play, in which she is to take the part of a traveled and eccentric English lady. Mr. Florence will personate in the same piece an individual who assumes various disguises, including those of an English gentleman, a Dutchman and a tramp. The piece will shortly be brought out in London.

ROGERS.—John R. Rogers writes THE MIRROR that he has just closed a five years' engagement with Minnie Palmer, commencing September 1, 1881, "with a new play and a company of ladies and gentlemen not only worthy of the name of professionals, but who will be a credit to society." He says he will play Miss Palmer "throughout the United States and Canada, the Sandwich Islands, New Zealand, around Cape Colony, Africa, Australia, India, England, Ireland, Scotland and Wales, and visit all points of interest throughout the old and new world."

"The play's the thing."—HAMLET.

John. T. Raymond opened his engagement Monday night at the Park before a crowded house, pleasantly disposed toward the star. Mr. Raymond has adhered so tenaciously to Colonel Sellers since his first success in that characteristic part that, with the exception of his essaying Ichabod Crane in Fawcett Rowe's bad dramatization of Irving's "Legend of Sleepy Hollow," that we have had no opportunity of enjoying his admirable comedy talents in other and more varied directions. A change of any sort was welcome, and although he might have chsoen a much better play than Fresh, the American, we are not stingy in thanks, and are, therefore, grateful even for this.

The programme terms the affair a "fantastic comedy," by Mr. Archibald C. Gunter; but "fantastic" is not the word that describes its peculiar qualities. Its four acts are replete with the extraordinary incidents of a lurid nature, startlingly alternating with farcical happening of the broadest character. The story in Mr. Gunter's own language runs as follows: "The scene is principally laid at Naples, whither the Khedive of Egypt, after his abdication, betook himself, accompanied by certain of his suite and the choicest beauties of his harem. With one of these young ladies Mr. Fresh has had a rather serious flirtation. He has formed her acquaintance in Paris, whither with some of her sister odalisques she had been sent to add the graces of austere civilization and education to her oriental beauty. The growing passion of the impulsive American refuses to take account of Vice-regal objections, and, oblivious of the necessity according to French law of obtaining the consent of the girl's father, Achmet Pasha, he marries her. The marriage is consequently pronounced illegal, the fair Erema is torn from the side of her Wall street husband on the very day of the marriage and sent to Egypt, and the wedded lovers are separated for eight long months. But Fresh has not forgotten her. He learns that Achmet Pasha has shared his master's, the ex-Khedive's exile, and is at Naples with the fair Erema. Thenceforward the action of the play takes place in the harem of the exiled Viceroy, and deals with the adventures of Fresh in his efforts to rescue his bride, in which he is at last successful."

The character of Fresh is as utterly impossible as the story in which he figures prominently. It is cut from the same piece of cloth as the hero of Jessop's Gentleman from Nevada, and George Washington Phipps in The Banker's Daughter. If such an American as Fresh steps in shoe-leather, he has never come within the limit of our observation, and a tour over the European continent two years ago failed to discover any such being among our countrymen abroad. But we are beginning to treat this production of Mr. Archibald C. Gunter's extraordinary imagination seriously, which will never do. This gifted author cannot write comedy, he is a failure at heavy dramatic work, and nobody could endure the four acts of Fresh, the Americen, were it not for the capital work Mr. Raymond bestows upon the titular character. The genial comedian pervades the whole piece with his unctuous humor. Gunter's lines, in themselves, are devoid of the faintest sparkle of wit, but spoken by Raymond, they become uproariously amusing. When Gunter gets melodramatic Raymond waxes funny in a corresponding degree, and so saves the ridiculous sentiment and high-flown heroics from being "guyed," by keeping the orchestra and galleries in a roar all the time. While Raymond was on the stage, nobody cared about or listened to what the other people said or did, and the star's quaint action, original "gags" and pert Americanisms (which he has lavishly and happily introduced) completely monopolized attention and applause. Raym nd carried the piece, and, notwithstanding its heterogeneous melodramatics, scored a telling hit, and if we are not greatly mistaken will coin a bar'l of money by his impersonation of Fresh. There are innumerable alterations that we might advise with reference to the other parts in this "fantastic" composition, but to specify them would exhaust all the space in THE MIRROR no' taken up by advertisements this week, so we refrain. A simpler method would be to get an author who can write a comedy, retain the the character of Fresh, and have it fitted with an entirely new dramatic dress.

Mr. Raymond is to be heartily congratulated upon his personal success, and as nobody within the range of our acquaintance deserves it better, we respectfully doff our hat, and, like Erema in the play, figuratively kiss his feet. We would suggest a new title, however, for the play, something like Gunter's Nightmare, or Raymond and the Odalisque.

Ed. Buckley gave an excellent performance of Baron Boschovitch, which was an heroic feat; George DeVere made a good impression as Achmet Pasha; Walter Kelly as Mahomet Ali, William Cullington as Mathias Manasseh, and John Veitch as Zazareck were all careful and painstaking.

is Baker played a servant (Adolph) ly. Laura Don rescued the part of Erema from the brink of ridicule by earnest labor. Lizzie Creese played Flora well. We can pass no judgment upon Laura Bascomb, as her voice was audible only to the musicians in the orchestra — who are the worst in the city, by the way. May Gallagher looked attractive as one of the ladies of the Harem. Would it not be well, by the way, for the company to agree upon a uniform pronunciation of the last word in the preceding sentence?

The scenery was excellent, The interior of the Harem, by Henry Hoyt, is especially deserving of attention. Phil Goatcher has also contributed a brace of attractive interiors. Fresh—or, rather, John T. Raymond—will, in all probability, draw and make money. It is a pity to have Mr. Raymond's chances impaired by such a specimen of foolish policy as that which prompted the promiscuous distribution of hundreds of clipped tickets for Tuesday night. The part of the audience that pays its way into a theatre is too old a bird to be taken in by any such devices—which are sure to spread, to the detriment of an engagement. Let the management leave it to Mr. Raymond's powers to attract good business. His luck at the Park is proverbial, and we are quite certain that the result would be more satisfactory than resorting to "papering" for enthusiastic multitudes.

Where's the Cat? was produced here for the first time in English at Wallack's last Saturday night. It is an adaptation from the German comedy Sodom and Gomorrha, by Southau, and is the work of James Albery. Great expectation had been based upon the success of the piece by the management, the company and the audience. A generally favorable impression also existed among the gentlemen of the press, who augured pleasant results for the opening. Stephen Fiske, too, the latter-day dramatic prophet, whose Spiritual horoscope is usually cast with marvelous correctness, slipped up on the tail of this feline, who jumped in the very opposite direction than the one he prophesied. A splendid audience gathered to welcome Albery's Grimalkin — an audience predisposed to look, laugh and enjoy everything. Perhaps some sentimental feeling of tenderness for the last days of the present Wallack's formed an element of their almost childish delight and amusement, for the good-natured patience with which they overlooked the stupidity, countenanced the vulgarity, and smiled at the inanity of Where's the Cat? cannot be explained by any other process of reasoning. The critics alone appeared savage: Laffin bit his thumbs, Percy glared through his glasses, sweet Willie gazed vacantly at Thomas Baker's bald cranium, and mild Coppleston's hair turned perceptibly whiter between the acts. But we will leave the critics, who had been so sadly taken in by this treacherous tabby (they doubtless had satisfactory printer's ink revenge Sunday morning), and scan the animal itself.

Where's the Cat? is the offspring of a similar imagination to the gifted intellects from which emanated The Guv'nor, Dr. Clyde and Our Daughters. Any dramatist, by obtaining an improved phonograph, talking into it several disjointed bits of plot, then turning the crank industriously, will find himself at once the author of an adapted German farce-comedy. The dear old ingredients have been employed in the Cat: the familiar confusion of action, incident and situation which is as fraught with mellow memories to the average theatre-goer as his mother's Bible, are trotted forth to do duty in three brief acts once more. A little more nastiness than usual is the only perceptible departure from the hallowed formula of preparation.

An old lady dies and bequeaths to three young men, Gay, Ramsey and Goldsmith, a catskin, into which, by mutual arrangement, each is to place as much cash as he can dispense with for the purpose of ultimate division. This bank is left in the care of Goldsmith for safe keeping. At the end of a certain number of years the three are to meet at a spot near a small town in Westmoreland. Here the play opens. In order to secure part of the spoils for their brothers, two young women, Stella and Dagmar, pretend to be their wives, and come to the trysting-place. They meet an idle young nobleman, Sir Garroway Fawn, and mistake him for Goldsmith. He has formed an attachment for Stella, and allows the error to go uncontradicted. They question him concerning the Cat, of which he is entirely ignorant. Night draws near, and the party repairs to the Winged Dragon Inn, kept by an eccentric old idiot named Smith. Gay and Ramsey also arrive and put up at the hostelry. Two acts of the comedy are passed in the coffee-room of this establishment, where a general mixing up of everything and everybody occurs. The Cat is finally found to be in possession of Smith, the uncle of Goldsmith, and matters are cleared up to the general satisfaction of everybody except the audience.

There is some bright writing in the dialogue of Where's the Cat? but there's some that is below mediocrity. Alberry is not a terse or incisive writer, and he has made in this piece the common mistake of substituting vulgarity for wit. The *motif* of the comedy is proper enough, but many lines are broad enough to bring a blush to the face of the most *blase* man-of-the-world. We have no objection to hearing or seeing that which is simply naughty on the stage, but there is a vast difference between naughtiness and nastiness. Take for instance the scene between Gay, Dagmar and Mrs. Smith in the last act. Gay is a novelist and he is explaining the fate of some of his manuscripts to Dagmar. Mrs. Smith is eavesdropping; she overhears his conversation and imagines that he is alluding to certain promiscuous progeny. "One" says Gay, "was sat upon. Another, I gave to a friend. One I know nothing about. I doubt if it ever saw the light of day." Dagmar asks "Where is it?" and Gay replies, "Most likely it is lying about somewhere in an old *trunk*." Fortunately for the actors the audience was either too innocent or too obtuse to see the meaning concealed in this play upon a disgusting subject.

The company was in every respect admirably placed, and it is cause for regret that such excellent talent should be expended upon such unworthy work. Mr. Osmond Tearle as Sir Garroway was capital. He has an easy air of good breeding that has marked his acting in every part for which he has been cast since his arrival, that makes his presence always refreshing and welcome. He has a part that in most hands would go for little, but by even, well-balanced acting he raises it far beyond the limit of importance assigned it by the author. His *sang froid* is delicious, his humor infectious. We can find no fault with his performance throughout, and whatever may be the fate of the Cat, we shall remember with pleasure the opportunity it afforded Mr. Tearle. The plethora of "damns" which fall from Sir Garroway's lips should be curtailed. "Cuss-words" are only effective now and then on the stage, and the custom of employing strong adjectives before respectable ladies—such as are found in this comedy—is neither sanctioned nor tolerated in polite English society. William Elton is a wonderfully good character actor. He played old Smith, the landlord, admirably, giving the character an individuality that marked it strongly. His work like Mr. Tearle's, this season has demonstrated his abilities; in strongly outlined parts like the old boat-builder in The Guv'nor, and the one he is now playing, Mr. Elton is inimitable. He has filled—and well filled—the place Harry Beckett left vacant. Henry Pitt, as Percival Gay, had little to do; but he acted gracefully, and the pretty scenes with Miss Boniface were done with manly appreciation. Horatio Saker came over from England to rehearse Where's the Cat? and give us a travesty upon a æsthetically demented creature, yclept Oscar Wild, who has been turned into a laughing stock by some clever caricatures in *Punch*. Mr. Saker was not highly successful in his endeavor, and had he been it is doubtful if the result would have received appreciation from the audience, the majority of whom know nothing about that social sect which ornaments London society. Mr. Saker is not an important acquisition to Wallack's company. C. E. Edwin was very good as Fritz, the German waiter at the Dragon. Mr. Edwin is always painstaking and satisfactory. We do not wonder that Rose Coghlan threw down the part of Stella, and declined to play it because she considered it beneath her position. The other Rose—Rose Wood—to whom it was afterward given, blossomed forth promisingly, but did not bloom brilliantly. The part gave her no opportunity, and we quite understand Miss Coghlan's preference to close her petals during the run of the Cat. Effie Germon was droll and funny as Mrs. Smith, and she received hearty applause for her efforts. For the first time since she has been at Wallack's, Adelaide Detchon has been given a part to play that fits her like a Foster glove. Dagmar is a stilted young woman, a victim of the sentimental bric-a-brac fever, and Miss Detchon's affected carriage, raspy provincial pronunciation and elocutionizing style of speech suits the role beautifully. Stella Boniface, as we have said before, is a reliable little actress; her faults are few, but so also are her merits. She plays everything in the same monotonous key, and we notice no visible change in the general character of her acting since she first joined joined Wallack's stock. She looks very well in the present piece, but she aims too low, and consequently misses the bullseye again by a trifle. It was conceded that the best thing she did was her imitation of a juvenile actress sliding down hill. Emma Loraine was pert, piquante and pretty as Nan, the servant, and she comes in for a slice of the general commendation. To sum up for the prosecution: Where's the Cat? is a frivolous farce-comedy of an inferior order. To sum up for the defence: Where's the Cat? is delightfully played.

The scenery is excellent. Mazzanovich received two calls for the picturesque mountain set in Act First. He is a young and promising artist. The ladies' dresses were artistic. Cats are alleged to possess nine lives. We will wait patiently and see if this Cat is not an exception to the rule.

The Danicheffs, reproduced at the Union Square on Tuesday evening, was substituted for The Creole, which had failed to meet public expectation, pr aratory to the approaching production of Woman's Love. As is well known, The Danic effs was originally produced in the Fall of 1876, and ran for over one hundred nights, and most of our readers are familiar with it. The production last evening therefore simply served to institute comparison between the original and the present cast, and as a whole its latest interpretation does not suffer by it. Charles Thorne's Osip is so well known as to need no especial comment; it was quiet, dignified, pathetic. Mr. De Belleville's Vladimir compared favorably with that of Mr. O'Neil in actual force and ability, if it did not, in his scene with Osip, transcend the latter's interpretation. Much interest centered in the appearance of Maud Harrison in a foreign role to that which she has been accustomed — the emotional. As a commedienne the lady has many admirers, but they did not find the role of Anna so acceptably filled as when Miss Jewett essayed it. The latter's was a splendid performance; Maud Harrison's was a good one. In comparison to Fanny Morant as the Countess, Mrs. Phillips lacked stateliness, though she was equally faithful in elaborating the subtleties of that rather unprepossessing character—particularly in feature, where the obduracy of a cold, phlegmatic heart was continually and most vividly photographed. Messrs. Stoddart and Parselle played their former parts with all their old-time success. Eleanor Carey made but little of the Princess Lydia. She evidently played as though the part was an uncongenial one, and her mind bent upon the splendor of her toilet, which was certainly tasteful and elaborate. The mounting was most sumptuous, and was duly appreciated by the large audience in attendance.

This is Salvini's last week at Booth's. Last night he played Ingomar. To-night he will appear, for the first time in America, as Macbeth. Saturday night he will act the same part again. Enoch Arden has filled the off-nights, but has not succeeded in filling the house. Since Mr. Abbey, with Bernhardt, has been away, things have gone badly at Booth's. The very building has assumed an air of funereal insolvency, and the public have made it still more cheerless by staving unanimously away. It is to be hoped that the Gosche-Hopper troupe, in the Mormon drama, One Hundred Wives, will succeed in dissipating the dank atmosphere hanging about our noblest house of the drama; and if all the flattering accounts of their success on the road be true, there is little doubt of their accomplishing this. Monday afternoon, in response to a request from the resident professionals in the city, Signor Salvini has kindly consented to give a special matinee performance for their benefit, when he will appear in his grand performance of Othello. This will be a rare treat for our overworked actors, whose duties have prevented their witnessing the acting of the greatest living tragedian, and they will appreciate it fully. We are sorry to see the beauty of the offer and its acceptance marred by the management of the house, who have already resorted to the old dodge of using the guests of the occasion as an advertising feature with which to draw the general public. Such an event should be a genuine affair of compliment, not a bid for profit—otherwise its significance is lost and Signor Salvini appears as the catspaw of avaricious speculators.

A diversified olio, with fresh faces, supplement a meritorious travesty on The Pirates of Penzance this week at Tony Pastor's. For a first performance on Monday evening it was remarkably free from the usual blemishes, and went off quite smoothly. The burlesque has been dubbed The Pie-rats of Penn-Yan, though from any local reference we are in the dark as to the part that respected little village plays in it. It is doubtless used for euphony and a similarity in sound to the original operetta. The cast was composed principally of the members of the variety company, and though many of them betrayed an unfamiliarity with conce ted music, yet especial credit is due them for the zeal they displayed in their efforts to conquer its intricacies. A few more representations will exalt them materially in the artistic scale. Most of the music is the same as sung in the Pirates, which Mr. Pastor secured through the courtesy of Arthur Sullivan, and the dialogue was supplied by W. S. Gilbert, Mr. Pastor himself interpolating most of the local hits. The burlesque was costumed appropriately, while the new scenic effects—notably, "a wood near Penn-Yan," and "the ancestral hall of the old stock"—showed more delicate touches than is generally observable in burlesque. Lillian Russell as Maria appeared to advantage, though her diffidence militated somewhat against a positiveness that seems necessary in the character. The lady possesses a sweet, flexible voice, which, with cultivation, will gradually develope to her advantage. As Little Freddy, May Irwin, while she did not look the "indentured prowler," seemed to feel that she was, and manifested a forward composure throughout. Especial mention must be made of Misses Florence Mertin, May Irwin and Bessie Gray, who warbled their parts sympathetically, and acted with vim and understanding. The choruses of "The Beautiful Daughters of the Stanislaus" met with such hearty approbation that it had to be repeated. Mr. Marks does not make a good "King of the Prowlers," and in our humble opinion he could exchange with the Viceroy (Mr. Holdsworth) with advantage to both. John Morris' Brigadier, while extremely funny in make-up, lacked the appreciation to make it approach the true spirit of burlesque. Most of the other characters were quite ably sustained, the male choruses creditably rendered, and the instrumentation satisfactory. Altogether the burlesque is decidedly laughable, and will doubtless occupy the boards for some time. Mr. Pastor has lavished much money on the production, and we hope to see his efforts rewarded.

There is still some Drink left at the Standard.—Our Boarding House has drawn very good business at the Bijou. Next week Neil Burgess comes back to try Widow Bedott again in New York.—The Galley Slave is doing well at Haverly's Fourteenth Street. It will continue there a fortnight longer.—The Black Venus is bringing crowds down town to Niblo's.—This is the last week of Ours at the Grand Opera House. Next week Wallack changes the bill, appearing in Rosedale.—Olivette is the operatic hit of the season at the Fifth Avenue. The theatre is filled to overflowing every night.—This week sees the last of the unfortunate Zanina, and Manager Daly will run Needles and Pins for a short period at his establishment, commencing next Monday night. The date fixed for the first performance of Woolson Morse's Cinderella at School has not yet been publicly announced.—The Booth's Theatre Uncle Tom is down at the Windsor this week. Lester Wallack has arranged to play Rosedale there in a fortnight. His engagement may possibly be extended to two weeks.—The Madison Square celebration last Friday night was a brilliant affair. The house was packed, and a handsome souvenir, consisting of a bronzed plaque, bearing the features of Effie Ellsler as Hazel, was given to every visitor. The second year has commenced with a fair field and plenty of favor.—Since Salvini proper visited the San Francisco minstrels last week, and led the applause that nightly greets his rival, Salvini Backus—with a generosity seldom existing between great artists—fashionable New York has been in a flutter, and the slender tragedian has received nightly ovations.—The Comique is losing naught in public favor as its end under Harrigan and Hart is drawing to a close.

PROFESSIONAL DOINGS.

—Thomas S. Keene, is an Exalted Ruler of the San Francisco Lodge of Elks.

—The handsome costumes used by Martini's Eighty Days' party were furnished by Eaves of Twelfth street.

—P. A. McDonald, of St. Louis, has succeeded Paul Nicholson as advance of the Sam'l of Posen company.

—George F. Crosby, formerly a member of the Buffalo Bill combination, died in Manchester, N. H., on the 1st.

—Frank Mayo is playing Van the Virginian this week at the Novelty Theatre, Williamsburg, to very large business.

—Charley Wing is in town, after several months' absence. He started after Golden Game and brings back One Hundred Wives.

—Hyde & Behman's variety company, recently on the road, have returned, and are now playing to crowded houses in Brooklyn.

—The Hazel Kirke company is turning people away every night at the Brooklyn Park. The seats are all sold for the balance of the week.

—John E. Owens is about to begin a week's engagement in Portland, Oregon, and will then professionally tour that State and British Columbia.

—Sothern's last appearance before the public was at the Grand Opera House, Newark, N. J., at Manager Gray's benefit. He left immediately thereafter for Europe.

—Mr. and Mrs. Ben Cotton, with their daughter, Little Idalene, have withdrawn from Charles Forbes' company. Forbes will organize a company and Uncle Tom it.

—A correspondent informs us that Mrs. H. E. H. Carter has received the exclusive right to produce the Pirates of Pensance in the provinces of New Brunswick and Nova Scotia.

—Our advices from St. Louis say that M. B. Curtis has concluded one of the most successful engagements ever played in the Mound City. Sam'l of Posen is evidently one of the hits of the season.

—A young lady of the Madison Square company has completed a comedy which has received the endorsement of several leading critics of the city. It is said to be strong, bright and healthy in tone.

—In spite of cloudy prospects at the opening of the season, Clinton Hall is pulling through remarkably well with his Strategists. In Western Pennsylvania especially the piece has been drawing large audiences.

—A letter has been received from William H. Powers, manager of Powers' Opera House, Grand Rapids, Mich., in which he states it will be entirely under his own control, and consequently it is not in any circuit.

—Our Pittsburg correspondent informs us that a firm in that city is about to make Fanny Davenport a present of a glass dress. How the lady proposes to get into it will be a matter to speculate upon. Something will have to break.

—Bartley Campbell's new piece, entitled Government Bonds, written for Mr. and Mrs. George S. Knight, was presented in Terre Haute, Ind., for the first time on the evening of the 5th inst., under Mr. Campbell's personal superintendence. It met with considerable favor. Mr. C. accompanied Mr. and Mrs. Knight to Chicago, where they are playing it at the Grand Opera House.

— Mr. Daly has in active preparation Woolson Morse's new work, a musical paraphrase of Robertson's School, in the cast of which will be Laura Joyce, May Fielding, Mrs. Gilbert, Ada Rehan, Miss Harold, James Lewis, Harry Lacy, Digby Bell, John Brand, C. Leclercq, and a large chorus. Mr. Roberts is industriously engaged upon the scenery.

—A company playing The Guv'nor, under the management of Harold Warren, will take the road Monday, Feb. 21, on a tour through Pennsylvania, Michigan and Illinois. It will consist of John Burnett, George Jordan and wife, E. H. Stevens, W. H. Spencer, Miss Charlotte Neville, Mrs. Isabella Preston, with Thomas W. Brown as business manager

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

large audience, and the entertainment gave genuine satisfaction. The Fisk Jubilee Singers will appear 10th, evening, and 12th, matinee. Donaldi Concert co., 11th. Apollo Club, 15th.

Grand Opera House (Joseph Gobay, manager): This house closed the past week. Hoey and Hardie's comb. (Child of the State) 11th and 12th.

Items: Prof. Albert Greenhalgh, the well-known musical director, has taken up his permanent residence in New York.—Frederick Backus, one of our finest young singers, has fully recovered his health, and has resumed his position in the Apollo Club.—The Owls Comedy Club will present Ours in Comedy Hall 14th, 15th and 16th.—The benefit tendered Mr. Fields on Jan. 31 netted him $200.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): 4th and 5th, twith matinee, Frank Mayo in Van the Virginian and Davy Crockett drew large and enthusiastic audiences. 7th and 8th, Hoey and Hardie Child of State comb; 10th, Local Amateurs; 11th and 12th, Sol Smith Russell; 16th to 19th, Charles Collins in Reward.

Rand's Opera House (Preston & Powers, managers): Feb. 9, Buffalo Bill in Prairie Waif; 19th, Haverly's Widow Bedott.

Grand Central Theatre (P. Curley, proprietor): Business fair this week. The Fagans, Murphy and Quinlan and Howard and Sanford.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Edith O'Gorman, known as the Escaped Nun, lectured 3d, 5th and 6th, to fair houses. Sol Smith Russell is handsomely billed for the 8th in his new play, Edgewood Folks. Marie Litta Concert troupe 10th. McGibeny Family 11th and 12th and matinee. Hi Henry's Minstrels 17th.

Items: The Marie Litta co. are in Fulton, N. Y., 9th, and the McGibeny Family 14th.—Some of the priests here warned their people against Edith O'Gorman's lecture.—The Citizens' Corps concert and bal masque will occur in the State Armory 22d, and promises to surpass anything of the kind ever given in Northern New York.

AUBURN.

Amusements have been very light during the past two weeks, although the Academy of Music has done a fair business in the way of concerts, lectures, etc., and the prospects for the balance of this month are not very favorable. Booked for March: Haverly's Mastodon Minstrels, Salsbury's Troubadours, Abbey's Humpty Dumpty, Pat Rooney's comb., Barney Macauley, Mrs. Scott-Siddons.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Fisk's Jubilee Singers 3d, to a large and select audience. Collier's Banker's Daughter 4th, to a full house, and gave complete satisfaction.

Items: Hi Henry's Minstrels are doing the towns in this section, to good business.—Harry Johnson, of the Union Square Theatre, was in town 4th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Collier's Banker's Daughter played the 3d to good business. Fisk University Jubilee Singers Jan. 31, Feb. 1, to good business. Coming: Miss Lillian Chase, Reading, at the Academy of Music, Feb. 10; Mitchell's Pleasure party, in Our Goblins, 8th.

BINGHAMTON.

Academy (A. D. Turner, manager): Collier's Banker's Daughter comb., 5th, to a select audience. F. C. Bangs and Miss Anna Boyle sustained the leading characters most acceptably. The Litta Concert co. and Our Goblins are here to-night (7th). Neil Burgess as the Widow Bedott the 11th.

BATAVIA.

Opera House (H. C. Ferren, manager): A. P. Burbank, under the auspices of the Library Association, 14th.

Item: The Fisk Jubilee Singers will give a concert at the Presbyterian Church, 9th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): 8th, Stevens' Uncle Tom comb., to good business. Booked: 17th, Buffalo Bill comb.; the McGibeny Family and Helen Coleman to appear shortly.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Feb. 5, Herrmann to large house. Ward and Webb's Minstrels, 7th; Charles Shay's Minstrels, Feb. 10; Ticket-of-Leave Man, Feb. 12.

SCHENECTADY.

Show business dull here for the past two weeks, but is beginning to brighten up a little. Booked: 17th, Mlle. Marie Litta Concert co.; 18th, Haverly's Widow Bedott comb.

OWEGO.

William Mitchell's Pleasure Party in Our Goblins 5th, to a large house. They were by far the best seen here in years. Litta plays here 18th.

New Jersey.

NEWARK.

Park Theatre: 31st, 1st and 2d, Boston Ideal Opera co. to good and increasing houses. Fatinitza was well sung, but lacked snap in the acting, reminding one strongly of amateurs. 3d, 4th and 5th, Leman the Magician, to large houses. Booked: 11th and 12th, Uncle Tom's Cabin; 17th, Harry Miner's comb., with Pat Rooney.

Grand Opera House: 31st, Original Hazel Kirke co. played to a very large and enthusiastic audience. 3d, Rentz-Santley comb. to good business. Booked: 10th, 11th and 12th, Haverly's Widow Bedott; 15th and 16th, A. Palmer's False Friend.

Newark Opera House: 7th and week, E. A. Locke and Louise Dempsey in Eileen Oge. Ollo: St. Felix Sisters, The Novelty Four, Clark and Edwards.

Mulberry Street Theatre: 7th and week, George C. Charles and Kate Moffett in The Skeleton Hand. Variety: Ada Lanier, The Murrays, Barlow Brothers, and Ella Murphy.

Item: The Winter Garden has suffered its usual collapse, which, in this instance, will probably prove fatal. It is put to its old use of concert hall and beer garden.

JERSEY CITY.

Academy of Music (Dr. G. W. Hooper, manager): Feb. 3d, 4th and 5th, W. H. Brown's New York comb., in Eileen Oge. Co. and business fair. Feb. 10th, 11th and 12th, One Hundred Wives, by the Gosche-Hopper comb.

TRENTON.

Taylor Opera House (John Taylor, manager): Nick Roberts' Humpty Dumpty 31st to large house. Entertainment satisfactory. Madison Square Theatre co. in Hazel Kirke 6th to crowded house.

Nevada.

CARSON CITY.

Carson Opera House (John T. Preddy, manager): Faunie Louise Buckingham concluded a three nights' engagement 28th, giving Mazeppa 26th and 27th, Green Bushes at matinee 27th, and same night Dick Turpin. Business splendid, considering the dull times. Mazeppa had not been played here since the days of the late Menken, nor had we seen Green Bushes since the lamented Lucille Western played the part of Miami in Carson about twelve years ago. Miss Buckingham is a worthy successor of the two above mentioned, dressing the pieces well and conscientiously interpreting the words of the playwright. Her trained horse, James Melville, is a marvel of equine sagacity. Her support, consisting of Mr. and Mrs. Frank Rea, Ward Buckingham, Misses Mervielle and Hastwell, the rest of the co. being new people to the profession, was good.

Carson Theatre (Moore & Haynes, managers): A weak variety co from San Francisco has just closed an unprofitable season and has gone to Virginia City.

North Carolina.

CHARLOTTE.

Miss Eleanor Calhoun, the California debutante, supported by Ford's Dramatic co., in Romeo and Juliet, played to good house on the 31st. Miss Calhoun created quite a furore, being called before the curtain at the end of each act. Feb. 2nd, Milton Nobles and co. in The Phœnix, to good house. Booked: Miss Katie Putnam 19th and 21st. Tony Denier, Feb. 22nd.

WILMINGTON.

D'Oyly Carte's English Opera co. are billed to play Pirates of Penzance Feb. 10.

RALEIGH.

Wilhelmj Monday, 7th, and D'Oyly Carte with the Pirates 11th.

Nebraska.

LINCOLN.

Opera House (Ed A. Church, manager): Rice's New Evangeline came 28th and 29th, and matinee, to good business. The audiences were not entirely satisfied with the performance. They were announced to play on Sunday, but the Mayor put a veto upon it. Herne's Hearts of Oak Jan. 31 and Feb. 1 drew only moderate houses; show good. Anthony and Ellis' Mammoth Ideal Uncle Tom's Cabin failed to put in an appearance 2d. The date was filled by the Hastings-Burt party, with dramatic and humorous readings. Bartley Campbell's Galley Slave is billed for 8th and 9th; Hess' Juvenile Opera, 11th and 12th. John Dillon changed his dates, 18th and 19th, to 19th and 20th.

Items: Hawke's Opera House, Nebraska City, was opened Jan. 28 with Anthony and Ellis Uncle Tom co., and 31st, for three nights, by the Florence Herbert co., to good business.—The Herbert co. opened the new Opera House at Tecumseh, Neb., 21st, for rest of week, to large receipts.

OMAHA.

Academy (D. A. Griffin, manager): 31st and 1st, E. E. Rice' Extravaganza co. gave two excellent performances to large business. 2d, C. Draper's Uncle Tom's Cabin co. afflicted this long-suffering community. It is one of the worst that ever took the road, yet they had immense houses, more, perhaps, because of the prices (25 and 50 cents) than of the excellence of the show. Booked: Only Original Big Four, 5th; Galley Slave, 11th and 12th; Herne's Hearts of Oak, 15th and 16th.

Ohio.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Closed the past week. Coming: Clinton Hall's Strategists (return visit), 11th; Fannie Davenport, Camille, 10th; Hyer Sisters, Out of Bondage, 12th; Strakosch Hess Opera troupe, 14th.

Items: Gustave A. Mortimer, agent for Fanny Davenport; Charles Melville, for Hall's Strategists, and C. M. Royce, Hyer Sisters' concert troupe, were all registered at the Lagonda House 3d.—Goodale and Smith, the champion roller skaters, have been giving exhibitions at the Wigwam the past week, to large audiences.—Seven new cages for Sells Brothers' Menagerie passed through the city for Columbus last Sunday.—The Springfield Southern Minstrels give an entertainment at Yellow Springs, 11th.—The new Xenia Opera House will be opened soon.

PORTSMOUTH.

Negotiations are pending with the Pierce Oaken Hearts co. of Cincinnati for three entertainments in this city.

Items: We are having quite a run on shows, and the patronage bestowed indicates an increasing interest in the stage. In fact, a really meritorious entertainment is as well patronized here now as in any city of this size in the country. Agents would do well to correspond with John Wilhelm, proprietor of the opera house.—In reply to a letter to Manager Haverly as to what he would do for Portsmouth in the way of an opera house he replied as follows: "New York, Jan. 24, 1881. Dear sir: Yours of the 21st is received. I cannot interest myself in the scheme you propose. I rent theatres only in the large cities. Thanking you for the preference, I am yours, respectfully, J. H. HAVERLY."

DAYTON.

Music Hall (Charles D. Mead, manager): Remenyi Concert co. gave a very enjoyable concert Jan. 31, to a large audience. Nat Goodwin's Froliques gave Hobbies 1st, and drew a fair house. Thomas Keene and co. played Richard III. on the 2d, to one of the largest and most fashionable audiences that has been drawn in the Music Hall this season.

Items: The following agents were in town the past week: George W. Ryer, Deacon Crankett; Philip A. McDonald, M. B. Curtis' Sam'l of Posen, and Charles T. Melville, Hall's Strategists.—We are to have Sarah Bernhardt on the 24th or 25th.—John B. Gough and Mattie Vickers have cancelled their dates of the 8th and 9th.—Xenia Opera House opens 16th.

AKRON.

Academy of Music (W. G. Robinson, manager): Kate Claxton in the Two Orphans did a fair business Jan. 31. The Hyer Sisters, 1st, to a large audience; performance good. Thomas W. Keene in Richard III., 2d, to a packed house. Coming: My Partner, 7th; Hall's Strategists, second visit, 8th; The Jolly Pathfinders, 10th; Jane Coombs, 14th; Prof. Tice, Old Probs, 15th and 16th.

Items: The receipts for the Keene performances were $866.—M. R. Tarr's Atheneum opened Saturday night; entertainment fair.—Manager Robinson has secured Keene, McCullough and Barrett for next season.

BELLEFONTAINE.

Grand Opera House (Opera House co., managers): Feb. 3, Henrietta Chanfrau, supported by C. W. Tayleure's co., in Parted, to good business. Friday matinee, East Lynne. The star and co. gave universal satisfaction. Friday evening Frank Chanfrau in his well-known Kit, to good business.

Items: John B. Gough has cancelled his date, Feb. 9, on account of sickness.—A roller skating party are doing a fair business this week in Melodeon Hall.—No new bookings since the list last sent.

CHILLICOTHE.

Opera House (Ed. Kauffman, manager): Robson and Crane in Sharps and Flats, Jan. 24.

Masonic Hall (Phil. Klein, manager): Thomas W. Keene as Richard III. played to one of the most fashionable and largest houses of the season.

Items: Manager Kauffman has contracted with Sosman & Lauctes, of Chicago, for an act-drop curtain.

SANDUSKY.

Biemiller's Opera House (William Stoffle, manager): Mitchell's Pleasure Party, in Our Goblins, 2d, to an immense house. Maggie Mitchell, in Pearl of Savoy, 8th.

Academy of Music (Dan Lake, manager): New faces Jan. 31: Ronaldo, Emma O'Neal, Charles Thompson, Lottie Walters and Charley Ross. Biz fair.

CANTON.

Opera House (Louis Schaefer, proprietor): Nothing this week. Coming: 7th and 8th, Scott-Paine Opera co.; 9th, Clinton Hall's Strategists; 11th, Pathfinders' Scraps. Booked, 22d, Emma Donaldi's Grand Concert co.; 24th, Coleman's Widow Bedott.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): The Bernhard-Listeman Concert co., of Boston, 15th. Nothing in the dramatic line.

RAVENNA.

Reed's Opera House (C. A. & G. P. Reed, managers): Hyer Sisters comb. to large and well pleased house, Feb. 1. Booked: Pathfinders in Scraps, 9th.

YOUNGSTOWN.

Neil Burgess' Widow Bedott co., to crowded house, 8th.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Barlow, Wilson, Primrose and West's Minstrels closed a good week's business 5th. For the week beginning 7th, Thomas W. Keene will give us a round of the legitimate, in Richelieu, Hamlet, Richard III., Othello and a New Way to Pay Old Debts. Fanny Davenport and co., 14th. Joseph Jefferson, 21st.

Library Hall (W. W. Fullwood, manager): Miles' Juvenile Opera co. played at this house last week, and the entertainment proved one of the best that was ever given in this city. It is a pity that our community did not more substantially recognize this fact. Opening 7th for the week, Mr. G. C. Howard and co. in Uncle Tom's Cabin. The Harrisons in Photos, 14th, 15th and 16th. Strakosch and Hess Opera co., 17th, 18th and 19th. Voyagers in Southern Seas, 21st, for the week.

Williams' Academy (H. W. Williams, manager): The Pathfinders' comb. closed 5th. Their business was good, which fact is attributable more to the popularity of this house than to the entertainment given. The show was weak and hardly deserves extended notice. For the current week we are offered something better, viz.: Sheehan, Jones and Watson's comb.

Tivoli Garden (Wm. F. Stuetz, manager): Fair business last week. This week's co. includes Bertha Waring, Sam Cole, Jennie Cole, the Ryans, Barry Stanwood, Kitty Norton and Harry Weeks.

Vierheller's Garden (Henry Vierheller, manager): Good business was the nightly rule at this house last week. A fair show is offered for the current week. Most of last week's co. remain over.

Thalia (German) Theatre (G. Doeblin, manager): A complimentary benefit was tendered Mme. Tietz, the leading lady, 3d. The affair proved a financial success. The Serf was given. For this week's performance the comedy of One Hundred Thousand Dollars is announced.

Items: The annual benefit of Lodge No. 11, Order of Elks, will take place on the afternoon of the 10th. The "take" has been large.—Gus Mortimer, ahead of Davenport, is in the city.—Geo. Primrose thinks Pittsburg one of the best show towns in the country. First-class talent, make a note of this.—The Elks, entertained their friends in a right royal manner on the evening of the 6th.—The Tivoli and Vierheller's are giving public rehearsals every Monday afternoon.—Theadore Tilton lectures at Braddock's Opera House 12th.—Mapleson is negotiating for a return engagement in this city.

READING.

Grand Opera House, Geo. M. Miller, manager): Feb. 4, Philharmonic entertainment. Booked: Feb. 8, Ward and Webb Minstrels; 12th, Howorth's Hibernica; 14th, Mr. and Mrs. McKee Rankin; 15th, Assembly; 17th, Dr. Molay K. T. entertainment; and Willie Edouin and co. later in the month.

Academy of Music (John D. Mishler, manager): Feb. 2, Hazel Kirke to good house; 3d and 4th, Herrmann, to fair business. Coming: Feb. 7, Harrison's Photos; 9th, Pat Rooney; 12th, Banker's Daughter; 14th, Our Goblins; 16th, Deacon Crankett; 19th, Harper Association; 21st, Barlow, Wilson, Primrose and West; 22d, Pirates of Penzance; 24th, Home entertainment.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Barney Macauley played 4th and 5th, to overflowing houses. Haverly's New Mastodon Minstrels are booked for the 25th and 26th. Olive Logan lectures 24th.

Gem Theatre (W. J. Cain, proprietor): New people 7th: Arada Brothers, Anni Hindle, De Arley Sisters, Lizzie Daly, De Witt Cook, Louise Murio and Jessie Boyd, vocalists. Retained: Dan Sully. Departures 5th: The La Verde Sisters to Newark; Hettinger and Nibbe to Toledo; Minnie Farrell to New York; Jennie Engle to Cincinnati; Sheehan and Jones to Pittsburg.

Item: Prof. Reynolds played a four nights' engagement in Orpheus Hall, opening on the 2d. Business poor; entertainment fine.

ERIE.

Park Opera House (Wm. J. Sell, manager): Amusements past week have drawn fairly at this house. Litta Concert co., 31st, gave select programme to large house. B. Macauley, to small house, owing to extremely bad night, 1st. Mitchell's Pleasure Party, 3d, to fair house. Hartzman, Magician, drew 1,500 people 4th, at cheap rates. Thomas W. Keene in Richelieu 5th, to large business. Maggie Mitchell 7th, to large business. Hindoo Jugglers, 8th. Booked: Neil Burgess, 9th; Edith O'Gorman, lecture, 10th.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Herrmann came 2d to a large house. He gave a pleasing entertainment, but the variety portion of the performance was only fair. Booked: Mitchell's Pleasure Party, 17th; Bassett's Bric-a-Brac, 18th.

Items: Date of Maginley's Deacon Crankett has been changed to 26th.—C. T. Atwood, the gentlemanly advance agent of Collier's Union Square comb., was with us during the week, and has The Banker's Daughter splendidly billed.

NEW CASTLE.

Opera House (R. M. Allen, manager): Matilda Scott Paine Opera co., 1st; poor house; performance fair. Hall's Strategists appeared here 5th, for the second time this season, to a large and enthusiastic audience. Rentfrew's Pathfinders 7th, to fair business.

Item: Ann Eliza Young, divorced wife of Brigham Young, lectures on "Mormonism," at White Hall, 11th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Clinton Hall's Strategists attracted a large audience, it being their second appearence this season. Katie Gilbert has been substituted for Mattie Vickers, and proves herself a very pleasing little actress. Miller's Uncle Tommers are billed for 8th. Booked: 18th, Donaldi Concert co.; 23rd, Haverly's New Mastodon Minstrels; 24th, Fanny Davenport.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Prof. Cadwell, Mesmerist, occupied the hall Jan 31 and Feb. 1 and 2. The Madison Square Theatre co., 3d, in Hazel Kirke, gave a most enjoyable performance to a good house. The acting of Mr. Couldock and Miss Ellsler in the leading roles cannot be too highly praised.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Herrmann Jan. 31 and Feb. 1. Large business. Madison Square co. in Hazel Kirke, 4th. Business very large. Booked: Banker's Daughter, 7th. Advance sale unusually large; Photos, 10th; Pat Rooney, 11th; B., W., P. & W.'s Minstrels, 16th.

PITTSTON.

Music Hall (J. R. Ehret, manager): Jan. 28 and 29, Prof. Caldwell in Mesmerism and Mystery. Large houses; performance good. 3d, Prof. Cadwell's return by request, to large house. 4th, Canfield, Booker and Lamont's Humpty Dumpty comb., to slim house. Co. poor. 10th, Pat Rooney's comb.

EASTON.

Able's Opera House (William M. Shultz, manager): 1st, Hazel Kirke was given by a good co. to a fair house. Booked: The Banker's Daughter, 16th; Willie Edouin, next week.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Collier's Banker's Daughter 2d, to one of the largest audiences of the season. Play eminently satisfactory.

MAHANOY CITY.

City Hall (Constant Metz, proprietor): Gus Williams booked; yet no date. Dramatics quiet.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Feb. 1 and 2, Pirates of Penzance, by the Narragansett Boat Club, to good business. 3d, The Tourists, to good business. 7th, Criterion Comedy co. in Freaks, to fair business. 9th, Pirates of Penzance (by request) by Boat Club. Booked: Haverly's Colored Minstrels.

Low's Opera House (William H. Low, Jr., manager): 12th, Humpty Dumpty.

Theatre Comique (Hopkins & Morrow, managers): Big business during the week. New people: Flora Moore; the Virginia trio, Turner, Welch, Harris; Mary Milton, Gus H. Saville, John H. Byrne, May Antonio, Charles A. Loder.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Mrs. H. E. H. Carter's co., in The Pirates of Penzance, before a large audience. The opera was sung poorly throughout, the only redeeming feature of the entertainment being the magnificent singing of Miss Carter. Booked: Criterion Comedy co., in Freaks, Feb. 9th; 12th, Mrs. Scott-Siddons in As You Like It; 15th, Abbey's Humpty Dumpty.

WOONSOCKET.

Music Hall (C. H. Horton, manager): The Constable Hook co. appeared 4th and 5th, to light business. The plays were Folk Lore and Oliver Twist.

South Carolina.

COLUMBIA.

Opera House (Eugene Cramer, manager): Milton Nobles in A Man of the People, Feb. 3d, to moderate business. Eleanor Calhoun on the 7th and 8th.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Robson and Crane held the boards of this theatre for week commencing Jan. 31, opening in Sharps and Flats, and repeating same Feb. 1 and 2; Thursday night, Comedy of Errors; Friday, Our Bachelors; Saturday matinee, Sharps and Flats, closing Saturday night in Champagne and Oysters. Robson and Crane are deservedly great favorites here, and are always sure of a good week's business, though we have seen everything they play during their engagements in former seasons. The support, of which not much is required, is very good, being composed of much the same people as last season. John T. Raymond was to open for week 7th, but has cancelled date, and nothing is booked until 17th, when Sarah Bernhardt will commence an engagement of two nights and matinee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Miss Charlotte Thompson on the 1st inst. in Planter's Wife; matinee of 2d in Miss Multon, and 2d inst. in Jane Eyre, to fair but very demonstrative audiences. Nothing else billed for the balance of the week.

Items: The sale of reserved seats for John McCullough's engagement was opened on the 3d inst., and is thus far unprecedented in the history of Nashville theatricals. The engagement being for six nights and matinee, the sale of reserved seats is very evenly divided for the entire engagement, showing the sales are legitimate, and not to speculators. Mr. McCullough is a great favorite here.

MURFREESBORO.

Opera House (T. F. Henry, manager): Charlotte Thompson appeared 31st in Jane Eyre to fair house. Arlington's Minstrels booked for the 12th, and Fred Paulding some time in the near future.

Texas.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Strakosch and Hess Grand English Opera troupe Jan. 31 in Carmen, to one of the largest and most fashionable audiences of the season. Marie Roze as Carmen made a decided success. Coming: Oliver Doud Byron in Across the Continent.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): 2d, Gus Williams, to the largest house of the season. Booked: Concert by Harmonic Society 8th, home talent; Whittimore and Clark's Minstrels, 12th.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): J. K. Emmet appeared on the 1st. The performance was a gross insult to the large and fashionable audience that filled the house. Emmet was so intoxicated that he was unable to sing any of his songs. The indignation of the audience was shown by the hisses which came from different parts of the house. Many left before the curtain fell upon the last act. Duprez and Benedict's Minstrels performed to a small audience on the 2d in place of Emmet. Perine's Juvenile Opera co. filled out the week to poor business. Coming: Lawrence Barrett, 7th and 8th, in Richelieu and Yorick's Love; Herrmann 9th, four nights; Strakosch Opera co. 14th, 15th and 16th; Pirates of Penzance, 17th, 18th and 19th; Chanfrau, 21st, 22d and 23d; Tony Denier, 24th, 25th and 26th; Mary Anderson, 28th, March 1st and 2d.

Mozart Hall (C. L. Siegel, manager): Wilhelmj, Sternberg, and Letitia Louise Fritch in concert, 2d, 4th and 5th, to small audiences. The Listeman Concert co. will appear on the 11th.

Theatre Comique (W. W. Putnam, manager): Business fair. Eugene Natowitz, Georgie May, Florence May, Ella Rosita and Gallagher and West open on the 7th.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): The performance of My Mother-in Law by Washington talent on the 2d proved a dismal drag, and deserved the slim audience that witnessed it. Miss M. Tucker Magill gave a dramatic reading before a select house on the 4th. Booked: Wallace Sisters, March 1 and 2.

Item: Armory Hall is not sufficiently heated during extreme cold weather, and the audience and actors suffer accordingly. The management should remedy the evil immediately.—The Washington *Post's* criticisms on Mary Anderson's acting during her late engagement in that city concur to wonderful degree with THE MIRROR'S advice to that actress. Some of the *Post's* readers were very indignant, and wrote saucy communications to the editor, charging him with malicious slander.

LYNCHBURG.

Opera House (T. H Simpson, manager): Jan. 31, Milton Nobles in Phœnix, to crowded house. Feb. 4, Duprez and Benedict's Minstrels to good business. The performance hardly sustained the reputation that the company have made in the past. Coming: 14th, D'Oyly Carte's Pirates of Penzance; 23d, Tony Denier's Humpty Dumpty; March 7, the Berger Family.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): W. C. Mitchell's Pleasure Party Jan. 28 and 29, to a fair business. The co. create much amusement out of a very shallow piece. Nothing during the past week. Remenyi concert 6th. Rice's Surprise Party 7th, week.

Academy of Music (Harry Deakin, manager): Helen Potter's Pleiades gave a most enjoyable entertainment Jan. 29 and 30. Theodore Tilton gave an interesting lecture afternoon 30th. Booked: 11th, 12th and 13th, Ideal Colored Musical comb., of Redpath Lyceum Bureau.

Favorite Theatre (John Slensby, manager): Improving right along; good variety bill and numerous artists.

MADISON.

Opera House (George Burroughs, proprietor): The same old Uncle Tom story was repeated Jan. 29, by a co. calling themselves the Abercrombie Boston Ideal co. The house was densely packed. It is astonishing to witness the crowds this threadbare play will call out. The least said of the performers the better. Most of them have certainly missed their calling. The Palestine Arabs, booked for the 28th, failed to materialize. On the 31st Judge W. F. Bick, of London, inaugurated a series of illustrated lectures, "Rambles Through the Old World," to fair houses. Remenyi, the noted violinist, comes 8th.

BELOIT.

Opera House (S. J. Goodwin & Son, proprietors): Remenyi Concert troupe, 9th. Seats selling rapidly. Already the box sheet denotes the best paying house of the season. Booked: Minnie Palmer, 21st; Roberts' Mississippi comb., 4th and 5th; Arabian Night, 7th.

EAU CLAIRE.

Music Hall (J. E. Cass, manager): The Boston Ideal Uncle Tom's Cabin co. came 4th, to crowded house. Booked: Potter's Pleaides, 18th.

Canada.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): House closed first four nights of week; last two, Sol Smith Russell and co. in Edgewood Folks; business large and show good. Billed: Thursday, 10th, lecture by the Rev. Dr. Talmage; 11th and 12th, the Toronto Opera co.

Royal Opera House (J. C. Conner, manager): This house was closed all the week, with the exception of Wednesday, when Prof. Heller, in sleight-of hand business, appeared to a very fair audience.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): Whetmore and Clark's Minstrels occupied the boards 1st and 2d, playing to light business. The co. did not give much satisfaction. Booked: Mrs. L. C. Watson, reading, 7th; Gus Williams, 10th; C. L. Davis comb., 12th and 14th.

MONTREAL.

Academy of Music (H. Thomas, manager): Gus Williams and co. in Our German Senator Thursday, Friday and Saturday, to good business.

Theatre Royal (J. B. Sparrow, manager): The last part of the week, Whitemore and Clarke's Minstrels, to good business. Booked: a Parisian Comedy co. for the week 7th.

LONDON.

Holman Opera House (George Holman, manager): C. L. Davis opened for one night, Jan. 29, to standing room only.

Mechanics' Hall: Mr. Harry Webber, in Nip and Tuck, makes his second appearance in this hall on the 9th.

Nova Scotia.

HALIFAX.

Academy of Music: Miss Zoe Gayton (Wm. Marshall, agent), assisted by Lindley's Comedy co., performed Mazeppa on the 1st and 2d inst., to good houses. Carter's English Opera co. will open in the Academy of Music on the 14th inst. for a short season.

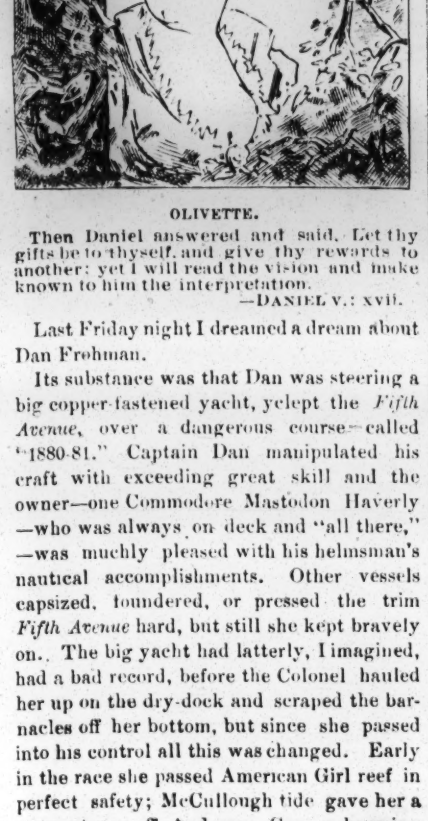
A Back View of Olivette.

OLIVETTE.

Then Daniel answered and said, Let thy gifts be to thyself, and give thy rewards to another: yet I will read the vision and make known to him the interpretation.
—DANIEL v.: xvii.

Last Friday night I dreamed a dream about Dan Frohman.

Its substance was that Dan was steering a big copper-fastened yacht, yclept the *Fifth Avenue*, over a dangerous course—called "1880-81." Captain Dan manipulated his craft with exceeding great skill and the owner—one Commodore Mastodon Haverly—who was always on deck and "all there,"—was muchly pleased with his helmsman's nautical accomplishments. Other vessels capsized, foundered, or pressed the trim *Fifth Avenue* hard, but still she kept bravely on. The big yacht had latterly, I imagined, had a bad record, before the Colonel hauled her up on the dry-dock and scraped the barnacles off her bottom, but since she passed into his control all this was changed. Early in the race she passed American Girl reef in perfect safety; McCullough tide gave her a momentum; off Anderson Cape a booming breeze sprang up, which lulled slightly as Paulding Point was weathered, but at Abbott Channel the wind commenced to blow, and when Olivette Cliff was reached it had increased to a twelve knots gale; the *Fifth Avenue* rounded the stake-boat at spanking speed, and Captain Dan, with Comodore Haverly, received the prize of barrels of five-dollar gold pieces thrown at his feet.



CAPTAIN DAN.

This was a singular vision, but had I not been taught by Rory O'More's sweetheart in the old song, that "dreams always go by contraries," I should have given it no further heed. "Perhaps Dan has had some accident," thought I, "or mayhap business has taken what is colloquially called a drop." The best way to find out was to visit the scene of action, and so I slipped in at the Saturday matinee.

Dan laughed at my dream, and so did I when I saw the big audience that was enjoying Howson's eccentricities and Catherine Lewis's brisk acting.

"That's a good moon you've got there, Dan," said I, glancing admiringly at the yellow orb that shone over the outlines of the distant town of Perpignon.

"That moon is the pride of everybody around this theatre!" exclaimed Captain Dan, rapturously.

LUNA FROM THE FRONT.

"How is it done?"

"Would you like to see?" he cross-questioned.

Of course I assented, and together we went down under the auditorium and the audience and emerged upon the stage. In passing, let me remark that the stage and surroundings of the Fifth Avenue are kept in the best order of any I have ever seen.

"Here's the way it's done," said Captain Dan exultingly, and I looked in the direction that he indicated. This was the sight that met my view.

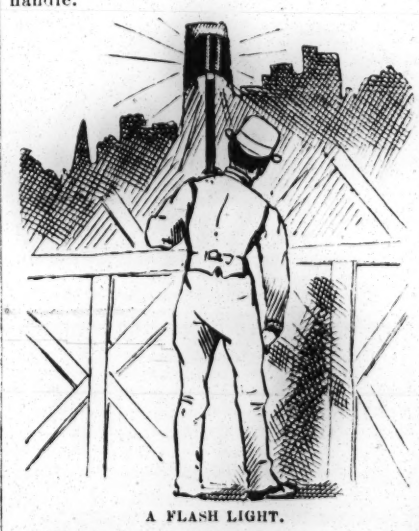
LUNA FROM THE BACK.

A venerable old gentleman, bent and bowed with years—or the crank over which he leaned—was slowly turning a wheel which, by a wire attachment, raised a conical-shaped tin in which burned a candle, shining through a muslin cover. It was being elevated almost imperceptibly. It was a solemn and depressing sight, and we stood and looked at the patriarch at the crank with mingled feelings of awe and respect. As soon as I had screwed my courage to the speaking point, I addressed a question to the sage.

"How fast does she go up?" (It is proper, I believe, to invest the moon with femininity, because of its Latin gender.)

A ray of light illumined the ancient astronomer's faded eye, as he replied: "One-sixteenth of an inch to six revolutions;" and I had no reason to doubt his veracity. Captain Dan informed me that his name was Coffin. I could swear that a cold shiver ran down my back when that name was pronounced in the stillness and darkness behind that "set piece."

Near this venerable Coffin stood a young man who was industriously and soberly (I have every reason to believe) revolving a piece of wood that looked like a broom-handle.



A FLASH LIGHT.

"That's the 'flash light' that you noticed in the light-house from the front."

"Who invented these things?" I asked the Captain.

"There's the man," he replied, pointing to a burly individual, who stood with his hands in his pockets, in an attitude of grace, saying nice things to a pretty damsel named Stuart.

ABOU BEN SHERWOOD AND THE ANGEL.

It was Abou Ben Sherwood, the master machinist of the theatre, who is constantly at work devising new "wrinkles" of the most effective and ingenious description.

"Well, we had very little time to get ready for Olivette, but when urgency presses even a master machinist can make haste. There are lots of little things like that moon you were just looking at that I am making all the time. When the run of the piece in which they're employed is over they're broken up, and I forget all about 'em. The difference between that moon and those usually used on the stage is that she's quite independent of the flat. She rises, as it were, freely and naturally in the canvas heavens. The old scheme of raising it behind a back cloth looks bad. With the mechanical arrangement that the old Coffin [I shuddered silently again] there is working is there is no jerkiness noticeable. She ascends gradually and with ease. But I must be off—they're going to strike the scene."

Captain Dan told me that on the opening night it took just twenty-two minutes to set the "Ball-Room of the Palace of Rousillon." We stood out of the way of the carpenters and saw Abou Ben Sherwood and his assistants put it up in ten minutes—quite a feat considering the lack of space in the wings of the stage and the intricacies of the picture. One of the handsome yellow satin divans used in this was decorated with an enormous splash of red. Captain Dan softly swore.

"Paint and carelessness, I suppose?"

"More carelessness than paint." The curtain rose and we rambled listlessly about the wings.

GASSY OLD LADY.

"Do you allow such improprieties in a well-ordered, moral temple of the drama as this?" I asked, pointing with holy horror at a man who held an elderly lady in close embrace, just in the shadow of a side-scene. The Captain laughed.

"That's the gas-man steadying a calcium tank," said he, with a horrid grin. I wilted like one of Willie Winter's daisies on a hot Summer day.

"Good gracious, Captain," I hissed, as a figure dashed by to go on the stage, "there's a ghost!!"

"Whereaway? Whose?"

"S-shakespeare's!"

"Nonsense; that's Cogswell, who sings the Seneschal."

LOOKS LIKE HIM—BUT IT ISN'T.

"Do you want to sketch him?"

"No need to do that. I'm going up Central Park way to-morrow, and I'll draw the statue. It will do quite as well."

Crossing the stage at the back in our travels, we came upon a quaint scene. Two pretty pages sat astride the braces of a horse that helped support a platform.

"WE WANT SOME CUSHIONS."

"What are you doing there, my pretty maid?" said I, approaching one tenderly.

"Laying off," replied the pretty maid, munching at the end of a stick of peanut candy. "Mr. Frohman won't let us have chairs in the green room, and so we try and make ourselves comfortable wherever we can. We want some cushions."

I looked reproachfully at the Captain, as a tear dropped upon the peanut candy.

"Daniel," I exclaimed sternly, "you ought to——" but he looked so genuinely repentant that I forebore further upbraiding.

WAITING TO GO ON.

I noticed one of the dazzling creatures sitting high up on a deal table at one side, sewing an edging on the end of a garment that must be nameless, while waiting to go "on." Near her stood a sister of the chorus indulging in the gentle style of badinage affected by ladies of her condition with the call-boy and a fireman in uniform.

"What are yer giving me, Jerry?" this divine being was saying as I walked by; but I did not learn what he was giving her, as his reply was cut short by her sudden disappearance at R. 2. E.

THE SAD SEA-DOG CONSPIRING.

John Howson is a jolly fellow, and he plays Captain de Merrimac with great skill. His earnest, conscientious endeavors remind me of Willie Edouin. Take them together, they form a brace of comedians who probably do more work than any two other men in the business. Howson is stage manager for Comley and Barton, and in addition to his duties as an actor he runs the stage department, which is no easy matter, considering the thousand-and-one little details he is obliged to look after, and the number of pretty young girls he is obliged to control. Doubtless many of us would be pleased to relieve him of the latter duties, were that entirely practicable. Coquelicot is well done by Fred. Lennox, who imitates, and occasionally improves upon, Digby Bell's rendition of the same part. I encountered him talking over some "business" with Howson, and they appeared deeply interested in what they were saying, for they didn't know that they were being sketched for THE MIRROR until it was all over.

A visit to Olivette on the other side of the curtain is an interesting treat, and if you know Captain Dan well enough—he's very obliging—ask him to take you around some night and show you all the sights.

Ta, ta.

THE USHER.

The Best Dramatic Paper Published.

[Lexington (Ky.) Transcript.]

The NEW YORK MIRROR Correspondents, for the year 1881, are furnished with the handsomest credential that we have ever seen. It is a handsome Russia leather pocket case, with "CORRESPONDENT'S CREDENTIAL, NEW YORK MIRROR," lettered in gold on the back, and the inside contains a neatly printed certificate, with a photograph of the correspondent on the same. THE MIRROR is undoubtedly the best and most reliable dramatic paper now published, and if we can judge of their staff of correspondents by their representative here, they certainly have an able corps of responsible assistants.

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Mr. FRANK MAYO will appear in Murdock's beautiful idyl DAVY CROCKETT.

San Francisco Minstrels.

BIRCH & BACKUS.
Opera House, Broadway and 29th st.

People buying ladders to peek in the windows
First appearance of Mr. HARRY WOODSON in his life like portrayal of the old negro.
Great success of BRYANT and HOEY.
Signor SALVINI BACKUS as OTHELLO, for this week only; indorsed by SALVINI.
A HOT NIGHT IN THE CITY,
Seats secured Matinee Saturday at 2.

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THE DANICHEFFS,
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with elegant scenery and the following cast:

Osip (a serf).....Mr. Charles R. Thorne, Jr
Vladimir Danicheff.....Mr. F. DeBelleville
Prince Watanoff.....Mr. John Parselle
Zakaroff (an ex-serf).....Mr. J. Stoddart
Roger de Talde (a French diplomat) Mr. Walden Ramsey
Paul Danicheff.....Mr. M. Howard
Father Andre (a priest in the house of the Danicheffs).....Mr. H. F. Daly
Nikifor (a Russian soldier)..Mr. Chas. Collins
Dr. Koureff.....Mr. J. W. Thorpe
Ivan (major-domo in the house of the countess).....Mr. T. E. Morris
Herr Linden (music teacher)Mr. L. N. Glover
The Countess Danicheff....Mrs. E. J. Phillips
Anna Ivanouna (a serf girl) Miss Maud Harrison
Princess Lydia Walanoff...Miss Eleanor Cary
The Baroness Dozene.....Miss Nellie Morant
Arfissa... {old serfs in the Danicheff fam'y} .....Mrs. Tannehill
Marianna {old serfs in the Danicheff fam'y} Mrs. Louise Eldridge
Nathalie.....Miss Nettie Guion
Madame Germaine.....Mrs. J. W. Thorpe

FIRST DANICHEFF MATINEE SATURDAY, FEBRUARY 12, AT 1:45.

TUESDAY and THURSDAY AFTERNOONS, until further notice, at the extra matinees,

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Characters by Mr. Osmond Tearle, Mr. William Elton, Mr. H. M. Pitt, Mr. H. Saker, Mr. C. E. Edwin, Miss Rose Wood, Miss Effie Germon, Miss Stella Boniface, Miss Adelaide Detchon and Miss Emma Loraine.

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Burlesque of the popular opera,

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MATINEES TUESDAY AND FRIDAY.

The announcement of a "Jenny Lind concert," and the reappearance of Mme. Anna Bishop on the local stage after a long absence, proved a drawing card for the manager of the Saalfield series of Ballad concerts. Steinway Hall was crowded on Monday with an enthusiastic audience, and the concert, judged as a whole, was fairly successful; although, aside from Mme. Bishop's and Frank Remmertz's singing, there was little else worthy of special notice. Two Jenny Lind ballads were sung by Mme. Bishop with her old-time grace and musical expression, and won the warmest applause. Mme. Bishop's rendering of Knight's "She Wore a Wreath of Roses," was charming. There could be no mistake as to the spontaneity of the applause with which Mme. Bishop was greeted. She was recalled twice, and retired loaded down with floral tributes. Mme. Bishop is now 63 years of age. In 1831 she became Lady Bishop, being the second wife of Sir Henry Bishop, the great English composer. Since then she has been twice married, first to Signor Rochsa, the harpist, and next to Mr. Schultz. Her father was Mr. Riviere, who commenced his daughter's excellent musical education, which was subsequently completed by Sir Henry. Mme. Bishop made her first appearance as a concert singer forty-four years ago. On the operatic stage she has had great success, and has sung in nearly all the capitals of the world. Time has dealt lightly with the artist and the woman. Her personal presence is good, and her voice, though not as strong or fresh as of yore, is still excellent, while her graceful method is as fascinating as ever. Her singing of "By the Banks of Guadalquiver," Handel's "Angels Ever Bright and Fair," and Bishop's "Home, Sweet Home," wakened memories of Auld Lang Syne, but they were delightful, accompanied by such exquisite vocalization. The latter song was given with marked effect. The other artists were Signre Godoy, Franz Remmertz, Mme. Pupin and Mrs. De Lano. Few of the Steinway Hall audience could have had personal recollections of Mme. Bishop nor of her past musical triumphs, yet young and old listened with profound interest to her sweet, tender songs, and evinced respectful admiration of the once favorite operatic artist and oratorio singer.

The Fourth concert by the Symphony Society at Steinway Hall, Saturday, was attended by a large audience, comprising many well-known amatuer and professional musicians. Maurice Dengremont, the young Brazillian violinist, was the centre of interest, and the wonderful boy was received with hearty and appreciative enthusiasm. Dengremont played Mendelssohn's Concerto for violin and orchestra in the most finished style. The audience sat perfectly still, scarcely breathing, until the final note of the concerto was heard, and then there was a storm of applause. Dengremont's is phenomenal playing. He attacks great compositions with the skill and power of mature violinists. He is simply a delicate boy, sweet-faced and pleasant-mannered, dressed in a velvet jacket, topped of by a school-boy collar—his violin almost as big as himself. Again and again the boy artist was recalled, but he wisely refrained from giving any encore. In the second part he played Chopin's Nocturne in E flat, arranged for the violin by Sarasate. The orchestral pieces were Schumann's Symphony No. 4, in D minor, Beethoven's Leonore overture, and Liszt's March of the Three Kings, from Christus. Dr. Damrosch conducted with his usual ability, and the orchestra was in fine form.

The Metropolitan and Koster & Bial's Concert Halls were crowded on Sunday—Rudolph Bial, with his famous orchestra, made his debut at the Metropolitan, and P. S. Gilmore waved the baton at Koster & Bial's.

AMONG THE MUSICIANS.

Lillian Russell is a charming ballad vocalist.

The Borjes Family appear nightly at Theiss' concerts.

"A Violet from Mother's Grave" is one of the latest popular songs.

The next Saalfield concert, with Marie Litta and Brignoli, takes place Feb. 19.

The expenses of the approaching opera festival in Cincinnati will approximate $35,000.

Vieuxtemps has written a new concerto for the violin and dedicated it to his pupil Bulewski.

Pauline Lucca is going in for Wagner's music. She has added Lohengrin to her list of operas.

Clara Louise Kellogg had to cancel her St. Petersburg engagement on account of her mother's illness.

William A. Pond & Co. have on sale various arrangements for the reigning musical sensation, Olivette.

Maurice Dengremont and Emily Winant were the soloists at the Apollo Club Concert, at Brooklyn, on Tuesday.

The Grand Opera Festival at Cincinnati is likely to prove a marvelous success, judging by the immense sale of seats going on already.

Franz Rummel, the popular classical pianist, is to give four piano recitals at Steinway Hall, the first of which will take place on [illegible].

A concert by the Helvetia Mænnerchor, for the benefit of the Swiss Benevolent Society, takes place to-night (Thursday, the 10th), at Steinway Hall.

The first of Joseffy's three piano recitals in aid of local charities took place on Wednesday at Steinway Hall. The second is announced for the 15th and the third for the 23d.

An original four-part song, composed by Caryl Florio to Poe's, "A Dream Within a Dream," will be sung by the Hatton Quartet Club at the Poe benefit to-morrow (Friday, 11th).

Choruses from several New York musical societies, under Theodore Thomas, will assist at the ceremonies at the formal presentation of the obelisk to the city authorities on Washington's Birthday.

John Lavine's sixth annual concert is announced for Feb. 28, at Steinway Hall. Louise D. Reynolds, a young American soprano, who has recently returned from Italy, will make her debut on this occasion.

On Tuesday evening the fourth concert of chamber music by the New York Philharmonic Club was given. The programme included Mozart's quartet in C No. 6, a trio by Scharwenka, and the Schumann quartet op. 41.

Sullivan's "Martyr of Antioch" is becoming popular in London. It will be performed by the Sacred Harmonic Society, February 11, and also at St. James' Hall, and by the Albert Hall Choral Society later on.

Wagner is a lucky composer. It is reported that the King of Bavaria will place an opera company and orchestra at his disposal, besides giving him 300,000 marks. His new work—"Parsifal"—is to be produced at Bayreuth next Summer.

Georg Henschel's fourth vocal recital will be given this afternoon (Thursday, Feb. 10), at Steinway Hall. Lillian Bailey, soprano; Miss Homer, contralto; Charles B. Hayden, tenor, and William H. Sherwood, pianist, will appear in conjunction with the famous baritone.

Saint-Saens, of Paris, and Reinecke, of Leipsig, are the judges appointed by the Cincinnati Musical Festival Association to determine the merits of the prize compositions to be sent in by American composers. The prize offered is $1,000, and the several works have to be sent in not later than September 1, 1881.

A letter received from Florence by a party here say that the young American primadonna, Miss Emma Nevada, is creating a great furore in that city. Her father, who is a physician, will only permit her to sing once a week for fear of straining her lovely voice, but this weekly representation has sufficed to render her an immense favorite with the music-loving Florentines.

The receipts of the Abbott Company at the Chestnut Street Opera House, Philadelphia, during the past week were: Monday, Bohemian Girl, $1,313.25; Tuesday, Chimes, $1,204.75; Wednesday matinee, Fra Diavalo, $986.25; Wednesday night, Lucia, $1,591; Thursday, Trovatore, $1,673.75; Friday, Mignon, $1,498; Saturday matinee, Martha, $1,406; Saturday night, Chimes, $1,305.50. Total, $11,038.50.

The novel experiment of a recital of music for the violin was essayed in St. James' Hall, London, by the eminent English professor, Mr. Carrodus. The artist put forward a programme of much intrinsic merit, beginning with Ernst's tantasia on themes from Bellini's "Il Pirata," and including four pieces from the pen of his master, Herr Molique, the adagio from Spohr's Ninth Concerto, Bach's Chaconne, and pieces by Vieuxtemps, Paganini, Tours and others.

On Feb. 11 (Friday), at 2 p.m., the fourth public rehearsal of the Philharmonic Society takes place at the Academy of Music, conductor Theodore Thomas. The following evening at 8 the fourth concert will be given. Beethoven's Symphony No. 9, D minor, and a Bach cantata will be performed. Ida Hubbell, soprano; Emily Winant, contralto; Christian Fritch, tenor, and Franz Remmertz, bass, are the soloists. The New York and Brooklyn Philharmonic chorus will assist.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

A LETTER FROM MR. GARDINER.

NEW YORK, Feb. 8, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—I am told that a paper purporting to give dramatic news and items mentions me as the manager of Martini's Aggregation, now doing Around the World in Eighty Days. This is not the first or even the second time that that paper has printed similar gratuitous but false information. With one exception, I have never been the manager or directly interested in any travelling organization. I do not deny this last averment because it is a bad company or because it is giving unsatisfactory performances. On the contrary, they are playing in New England to very large business. Their second house in Lynn was over $500, and Manager Heath wants them back. In Brockton the house was over $400, and they are offered seventy five per cent. to return. Boston managers who have been out and seen the entertainment all want it, and I have closed a week in Boston, commencing Feb. 21. I am booking the party to the entire satisfaction and profit of both the local and travelling manager. I understand that on their opening night the performance went bad, and as is the case with the first night of any show-piece the doings can be easily ridiculed; but because a local paper chooses to amuse its readers with the comical side of the affair, it does not necessarily follow that I am the manager of everything that goes wrong in the United States in this branch of business.

Once for all, I desire to state to managers and the public through your valuable and honorable paper, that when I am manager of any party my name will appear conspicuously on the bills. Yours faithfully,

C. R. GARDINER.

COL. BOB INGERSOLL.

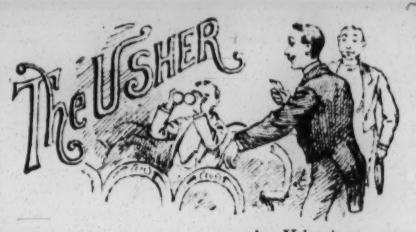
COLUMBUS, Ind., Feb. 5, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—Does Robert G. Ingersoll lecture under the auspices of any bureau, or for himself, and will you please give his address?

VOX.

[He manages his own business. His address is Washington, D. C.—ED. MIRROR.]



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR LOST.

Last Saturday I received a telegram from M. B. Leavitt, dated Chicago, in which he pays a graceful compliment to Mr. Tom Maguire, of San Francisco, and avers that the article, "A Strange Proceeding," published in THE MIRROR last week, was incorrect so far as he is concerned:

"My burlesque company not disbanded. Compelled to lay up week to arrange dates. Maguire broke contract last moment; unable to pay fares to 'Frisco. Your statement of the affair does me great injustice. Maguire is a dead beat. I will soon publish the true version. M. B. LEAVITT."

This dispatch was forcible, but not necessarily conclusive. Our reporter acquired his information through Mr. Maguire and his Eastern agent, Mr. Frank Goodwin. I shall be happy to publish Mr. Leavitt's side of the story when it arrives, but as I am credibly informed that Selina Dolaro, his principal artist, has left him and is now in New York, it must be admitted that the affair appeared or appears very much like a disbandment. Wednesday afternoon another telegram arrived from Leavitt.

Joseph Brooks telegraphs me the following, from New York to-day; please publish: Article in THE MIRROR last week, stating I had told Maguire you lost your best people and I money while playing the company, was a misconstruction. I made no such assertion Have written you fully. M. B. LEAVITT.

I can't understand this dispatch. It happens that I haven't the pleasure of this man Brook's acquaintance: that he was not seen by our reporter with reference to the Maguire-Leavitt trouble; and that no statement of his has appeared in our columns. How there could be any "misconstruction," under these circumstances I must confess is more than I can comprehend. Mr. Leavitt has evidently been imposed upon by somebody.

* * *

Last Friday everybody connected in a professional capacity with the Madison Square theatre felt happy. Salaries for the day were doubled all round. Mr. Mallory sent the following letter to the manager of the traveling company:

MADISON SQUARE THEATRE,
NEW YORK, Feb. 4, 1881

MY DEAR MR. FROHMAN:

As this is the anniversary of the Madison Square Theatre, and of the first presentation of Hazel Kirke in the theatre, I desire to mark it by doubling the salaries for the day of all those who are in the active service of the theatre.

Will you therefore kindly hand each of the enclosed envelopes to the person addressed thereon? Will you also hand to each one the souvenirs which I send herewith, and will you also, assure them of my congratulations and of my best wishes for their health and happiness? With regard, sincerely yours,

M. H. MALLORY.

To which the members of the organization sent this reply:

SCRANTON, Pa, Feb. 4, 1881.

MR. M. H. MALLORY:

The members of the Madison Square Theatre travelling company desire to thank their estimable manager for the handsome souvenir and kindly remembrance of them, and all unite in wishing him health and continued prosperity.

Signed: Effie Ellsler, Cecile Rush, James Jamison, C. W. Couldock, Dora Leigh, E. L. Walton, Annie Ellsler, R. M. Edwards, Edward Coleman, W. J. Ferguson, Harry Avelong, William G. Renier, E. H. Lee, Gustave Frohman, O. G. Bernard, Gustavus Levick.

* * *

Fanny Davenport played at the Grand, Cincinnati, against Bernhardt and came out with flying colors. Mr. Price sends me her receipts for the eight performances, stamped and vouched for by Harry Lewis, treasurer of the theatre. They are sufficiently interesting under the circumstances to publish.

Monday, Jan. 31, Camille	$ 597 00
Tuesday evening, Feb. 1, Pique	492 25
Wednesday evening, Feb. 2, Pique	754 50
Thursday evening, Feb 3, Leah	598 50
Friday evening, Feb. 4, Lady of Lyons	725 50
Saturday (matinee), Feb. 5, Camille	1,217 25
Saturday evening, Feb. 5, London Assurance, Oliver Twist	875 00
Sunday evening, Feb. 6, Camille	1,164 00
	$6,424 00

* * *

I am sorry to see Frank Gardner making an effort to produce the Passion Play in New York—sorry for Gardner's sake. The people don't want it and won't have it. That has been decided once. Fifty thousand capitalists with $5,000 each could not change the *vox populi*, in this part of the country, at least. The battle was fought, and THE MIRROR used every effort to accomplish the victory. Those petitions are all ready, with the signatures of a thousand prominent citizens, and I advise Gardner, who is a personal friend and a good fellow, to let the thing drop before he experiences disastrous loss, as was Abbey's case. The Chicago *Tribune*, commenting upon the project, says: "Mr. Gardner says he is actuated by one motive alone—and, of course, nobody would doubt him. He thinks it for the benefit of society that this play should be given, and that its good influence upon humanity will be of the most stupendous character. Salmi Morse believes the same thing, and so does Jimmy O'Neil, of course."

—Michel Strogoff, the spectacular drama recently put upon the stage at the Chatelet, in Paris, has cost over $90,000 to produce, and the nightly expenses are $1,500. As the house only "holds" $2,250, it is obvious that the piece must run for over a year if it is to be a profitable speculation. A burlesque of the piece is being prepared; it is to be called La Mere Michel Strogoff.

—Georgia Knowlton has made a great hit as Aouda in Eighty Days Around the World. She is said to be very beautiful and highly accomplished.

—Lilly West receives much attention from the Boston press for her performance in Olivette.

—Marie Gordon, who has been ill in this city for some time, is gradually recovering, and will shortly sail for Europe.

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PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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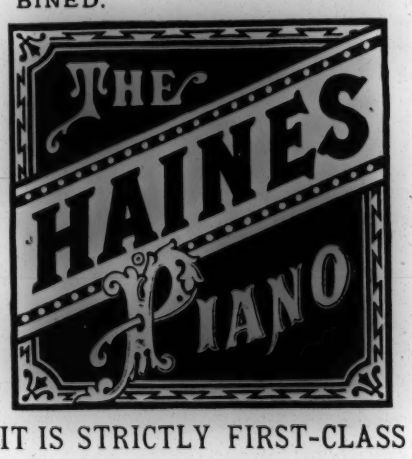

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